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Objectives

- To make known "The Teaching of the Buddha".
- To induce Human and Family Values.
- To promote Moral and Spiritual Values.
- To develop and cultivate Meditation & Wisdom.
- To learn Pali Language & Literature.
- To learn History of Buddhism in India & abroad

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Editorial

सम्पादकीय

भारतीय इतिहास में जातक कथाओं कि प्रमुखता

जातक शब्द का अर्थ है जन्म सम्बन्धी। विकासवाद के अनुसार किसी फूल को विकसित होने और उसकी जाति-विशेष के अस्तित्व में आने में लाखों वर्ष लग जाते हैं। तब क्या कोई भी प्राणी साठ-सत्तर-अधिक-से-अधिक सौ वर्ष-के जीवन में बुद्ध बन सकता है? इस उद्देश्य की पूर्ति के लिए उसे अनेक जन्म धारण करने होंगे; स्वयं बुद्ध को भी करने पड़े। बुद्ध होने से पूर्व अपने सभी पिछले जन्मों तथा अंतिम जन्म में उनकी संज्ञा *बोधिसत्व* रही। *बोधि* का अर्थ बुद्धत्त्व और *सत्व* का अर्थ प्राणी-अर्थात बुद्धत्त्व के लिए प्रयत्नशील प्राणी। अतएव बुद्धत्त्व प्राप्त करने से पहले बुद्ध 'बोधिसत्व' कहलाते हैं। *जातक* में बोधिसत्व के पाँच सौ सैंतालीस जन्मों का उल्लेख है।

जिस प्रकार अपने उपदेशों में भगवान् बुद्ध उपमाएँ देकर उन्हें रुचिकर और सुगम बनाते थे, उसी तरह लोक-कथाओं को भी सरल-सुबोध रूप देते थे। *बुद्ध जातकों* में स्वयं एक **पात्र** बनकर अतीत-कथा का विस्तार करते और शिक्षाओं से परिपूर्ण उपदेश द्वारा समस्याओं का समाधान करते थे। जातकों में बोधिसत्व ने कई योनियों-जैसे वृक्षदेवता, तपस्वी, ब्राह्मण, पक्षी, सिंह, देवता आदि-के रूप में जन्म लेकर शिक्षा दी।

इन कथाओं में मनोरंजन के माध्यम से नीति और धर्म को सरलता से समझाया गया है। *जातक* कथाओं का स्वरूप लोक-साहित्य का है। इसमें पशु-पक्षियों इत्यादि की कथाएँ भी हैं और मनुष्यों की भी। **विन्टरनित्ज** ने मुख्यतः सात भागों में *जातक* कथानकों को वर्गीकृत किया है-

1. व्यवहारिक नीति-सम्बन्धी कथाएँ
2. पशुओं की कथाएँ
3. हास्य और विनोद-परिपूर्ण कथाएँ
4. रोमांचकारी लम्बी कथाएँ
5. नैतिक वर्णन
6. कथन-मात्र
7. धार्मिक कथाएँ

इन कथाओं की शैलियाँ भी विविध हैं-कहीं गद्यात्मक वर्णन, कहीं आख्यान; कहीं किसी विषय पर कथित वचनों का संग्रह, तो कहीं महाकाव्य अथवा खण्ड-काव्य के रूप में।

भारतीय इतिहास में *जातक* कथाओं का विशेष महत्व है। बुद्धकालीन भारत के समाज, धर्म, राजनीति, भूगोल, लौकिक विश्वास, आर्थिक व सामाजिक जीवन की समस्त सामग्री *जातक* कथाओं में मिलती है। इनका स्थान न केवल भारतीय इतिहास में, बल्कि समग्र विश्व-साहित्य में भी अद्वितीय है। बुद्धकालीन भारत के सामाजिक-आर्थिक-राजनीतिक जीवन को जानने के लिए *जातक* एक उत्तम साधन है। *जातक* की निदान-कथा से तत्कालीन भारतीय भूगोल सम्बन्धी जानकारी प्राप्त होती है। तक्षशिला की शिक्षा-प्रणाली, पाठ्यक्रम, अध्ययन-विषय, उनके व्यावहारिक व सैद्धान्तिक पक्ष, निवास-भोजन आदि का संपूर्ण विवरण *जातक* से मिलता है। वाराणसी, राजगृह, मिथिला, उज्जयिनी, श्रावस्ती, कौशाम्बी आदि प्रसिद्ध नगरों को जोड़ने वाले मार्गों तथा स्थानीय व्यापार का विस्तृत विवरण भी *जातक* में उपलब्ध है। जल-मार्गों का भी स्पष्ट उल्लेख है। जिस काल का *जातक* में चित्रण है, उसमें वर्ण-व्यवस्था प्रचलित थी; ब्राह्मणों को समाज में उच्च स्थान प्राप्त था; ब्राह्मण और क्षत्रिय दो वर्ण ऊँचे माने जाते थे; दास-प्रथा भी विद्यमान थी। *जातक* कहानियों से ज्ञात होता है कि व्यक्ति एक पेशा छोड़कर दूसरा अपना सकता था। उनके शिष्यों का समाज में

आदर था। वेश्याओं का भी प्रचुर वर्णन *जातक* में मिलता है। इससे पता चलता है कि उस समय लोग धार्मिक थे-यक्षों, वृक्षों, नागों, नदियों की पूजा की जाती थी। प्राचीन शास्त्र, साहित्य तथा बाद के कथा-साहित्य पर *जातक* का व्यापक प्रभाव परिलक्षित होता है।

Dr Sanghmitra Baudh,
Editor, Bodhi-Path

Editorial (English Version)

Prominence of Jataka Tales in Indian History

The word Jataka means "related to birth." According to the theory of evolution, it takes thousands of years for a bud to develop into a flower. Can any wise person suddenly, in one lifetime, become enlightened or a Buddha? To reach that state, one must undergo countless births. Even the Buddha had to go through numerous rebirths. Before becoming the Buddha, he lived through many previous lives and had intense resolve in his final birth.

The term resolve refers to a determined aspiration, while virtue means ethical action. Therefore, a being who aspires for Buddhahood engages in determined virtuous acts-this stage is referred to as resolve. The Jataka tales describe the lives of fifty previous births (Bodhisattva incarnations) of the Buddha during which he cultivated the virtues that eventually led to enlightenment.

Just as the Buddha inspired people through his teachings and gentle approach, similarly these stories too convey profound lessons through simple and accessible means. The Bodhisattva in these tales often takes the form of animals, birds, or sometimes remains human to address and resolve complex societal problems with wisdom and compassion. These tales portray Bodhisattvas in various forms-trees, elephants, lions, monkeys, birds, sages, kings, etc.-to illustrate moral and ethical teachings.

Through the medium of storytelling, Jataka tales simplify complex religious and ethical ideas. These are a part of oral literature. The tales include both animal fables and human stories. Scholar Foucher classified the Jataka tales into seven categories:

1. Practical Policy-Related Tales
2. Animal Stories
3. Stories with Complete Context in Philosophy and Morality
4. Tales of Yogic Accomplishment and Asceticism
5. Moral Discourses
6. Parables and Metaphors
7. Religious Narratives

These tales display a wide range of expression-sometimes narrative, sometimes poetic, sometimes philosophical, and sometimes even dramatic or lyrical. Their linguistic form varies based on content and purpose.

In Indian history, Jataka tales hold special importance. They represent the social, religious, political, economic, and moral life of ancient India. In fact, they are not just crucial to Indian history but also have a prominent place in the world's literary and cultural heritage. Their documentation is unmatched.

Jataka tales are a valuable resource for understanding the structure and dynamics of ancient Indian society. For example, the Vessantara Jataka provides insights into the political life of the time. From them, we learn about ancient India's education system, curriculum, subjects, and practical and theoretical knowledge-covering aspects such as residence, food habits, and trade.

These stories vividly describe the roads and urban planning of famous cities like Vaishali, Rajgriha, Mithila, Mathura, Kapilavastu, and Kausambi, and depict the local markets and waterways. Illustrations from Jataka tales also reveal ancient scripts and linguistic forms.

The Brahmins of the time held a high status in society. In fact, Brahmins and Kshatriyas were considered the most respected classes. Slavery was prevalent. From these tales, we gather that people could be bought and sold like commodities, and even a prince could be traded.

The Buddha's disciples were from diverse social backgrounds. The teachings in these tales often revolve around moral values. From them, we learn that during those times, people were deeply religious. Worship of kings, trees, snakes, and rivers was common.
Jataka tales had a significant influence on ancient Indian philosophy, literature, and subsequent narrative traditions. They are a bridge between early oral traditions and the later classical literary culture of India.

Dr Sanghmitra Baudh,
Editor, Bodhi-Path

The Role of Women in Ancient Indian History: A Re-Evaluation

Dr Shalini Singhal
Department of History,
College of Vocational Studies,
University of Delhi
Email: shalini.cvs@gmail.com

Abstract

This paper re-evaluates women's roles in ancient India, tracing their trajectory from the relative autonomy of the early Vedic period to the patriarchal constraints codified in later texts like the Manusmriti. Drawing on literary, epigraphic and artistic evidence, it highlights female scholars, ritual partners and royal diplomats; analyses the impact of Buddhist and Jain monastic orders in offering alternative spaces for agency; and reads epic heroines and goddess iconography as cultural barometers of gender ideals. Despite increasing marginalisation, women continually negotiated power within domestic, religious and political spheres. Understanding this complexity enriches broader debates on gender and historiography.

Keywords: Women's agency, Vedic period, Patriarchy, Buddhist and Jain monasticism, Ancient Indian historiography.

Introduction

The study of women's roles in ancient Indian history reveals a dynamic yet complex narrative shaped by evolving social, religious, and political contexts. Women in ancient India played significant roles in various spheres, including social, religious, political, and economic activities. However, their contributions have often been underrepresented or overlooked in historical narratives dominated by patriarchal structures. A re-evaluation of the role of women during this period is necessary to highlight their agency, accomplishments, and impact on Indian civilization.

Ancient Indian texts such as the Vedas, Upanishads, the Arthashastra, and the Dharmashastras provide glimpses into women's status and roles. From the early Vedic period, when women enjoyed considerable freedom and autonomy, to the later periods, when restrictions on their rights and roles became more pronounced, the role of women has been subject to change over time. This paper aims to re-evaluate the role of women in ancient India by examining their participation in social, economic, political, and religious activities and their representation in literature and art. It also explores how changing societal structures and religious norms impacted their status over time.

The Vedic Period: Autonomy and Agency

The early Vedic period (circa 1500–1000 BCE) is often considered a time of relative freedom and equality for women, especially in comparison to later periods in Indian history. In the Rigvedic era, women were revered as vital members of society and were often described as partners in the religious, social, and economic life of the family.

Education and Intellectual Contribution

Women in the early Vedic period had access to education, as indicated by the presence of women scholars and sages, such as Gargi and Maitreyi, who engaged in philosophical debates. Gargi, for instance, is known for her participation in the Brahmayajna debate with sage Yajnavalkya, demonstrating that women were involved in the intellectual and spiritual discourse of the time. Similarly, Maitreyi, the wife of Yajnavalkya, is known for her philosophical discussions on the nature of reality and immortality, showcasing women's intellectual contributions in ancient India.

Women who were educated were known as Brahmavadinis, and they were allowed to participate in rituals, perform sacrifices, and engage in scholarly pursuits. The Rigveda also contains hymns composed by women, such as Lopamudra, showcasing their poetic and intellectual prowess.

Religious and Ritualistic Roles

Women played significant roles in religious rituals during the Vedic period. They were involved in yajnas (sacrificial rituals) alongside men and were considered vital for the success of these rituals. The concept of Ardhangini (half of the husband) signified the partnership between husband and wife, particularly in religious practices. Women were not seen as mere followers but as active participants in the spiritual life of society.

The Vedic literature also emphasized the importance of motherhood and the role of women as nurturers and caretakers of future generations. However, women were not confined to domestic roles alone; they also had considerable independence in choosing their life paths, as seen in the institution of Swayamvara, where women could choose their own husbands from a group of suitors.

The Transition to the Later Vedic Period and the Marginalization of Women

As the Vedic period transitioned into the Later Vedic period (circa 1000–600 BCE), the status of women began to change, largely due to the evolving social and religious structures. The rise of patriarchal norms and the codification of religious texts such as the Manusmriti led to a gradual decline in women's autonomy.

The Dharmashastras and the Codification of Patriarchy

The Dharmashastras, particularly the Manusmriti, imposed significant restrictions on women's roles and autonomy. The Manusmriti, composed around 200 BCE to 200 CE, emphasized the subordination of women to male authority, advocating that women should always be under the protection of their fathers, husbands, or sons. It reinforced patriarchal ideals, prescribing specific roles for women centered around the household and family life.

Women's education and participation in public life were also curtailed during this period. The emphasis on their domestic roles led to a decline in their involvement in intellectual and religious discourse. Although women continued to play significant roles as wives and mothers, their participation in public life became more restricted, and their autonomy diminished.

The Emergence of Patriarchal Family Structures

With the transition to the Later Vedic period, the joint family system became more prevalent, with male members assuming dominant roles in family and society. Women's roles became increasingly defined by their relationships with male family members. The practice of child marriage and the restriction of widow remarriage further curtailed women's independence.

Despite these restrictions, women continued to exert influence within the domestic sphere, where they were responsible for the upbringing of children, managing household affairs, and participating in religious rituals within the home. However, their roles in the public sphere were greatly reduced during this period.

The Mauryan and Gupta Empires: Royal Women and Their Political Influence

The Mauryan (circa 322-185 BCE) and Gupta (circa 320-550 CE) empires represent a period of significant political development in ancient India, and women in royal households played important roles in shaping political decisions and alliances.

Women in the Mauryan Empire

During the Mauryan period, women were involved in administrative and political matters, especially within the royal family. One of the most notable women of this era was Queen Consort Durdhara, the wife of Chandragupta Maurya, who played a critical role in the consolidation of the empire. Additionally, Ashoka's daughters, Sanghamitra and Charumati, were instrumental in spreading Buddhism beyond India, particularly in Sri Lanka and Nepal, highlighting women's religious and diplomatic influence.

Kautilya's Arthashastra also references the role of women in espionage and governance. Women spies, called Vishkanyas, were employed by the state to gather information or assassinate enemies, indicating that women played a strategic role in the military and political landscape.

Women in the Gupta Empire

The Gupta Empire is often considered a golden age of Indian culture, with significant advancements in art, literature, and science. Royal women during this period were influential in forming political alliances through marriage, diplomacy, and advisory roles.

One of the most prominent women of the Gupta dynasty was Queen Kumaradevi, who married Chandragupta I and helped establish the dynasty's political dominance. The Prabhavati Gupta Inscription from the Vakataka period also reveals the role of Queen Prabhavati Gupta, who ruled as a regent for her sons and exercised considerable power in her own right.

However, the overall status of women during the Gupta period remained secondary to that of men, with increased emphasis on their roles as wives and mothers, as dictated by the prevailing social and religious norms.

Women in Religious Movements: Buddhism and Jainism

Religious movements such as Buddhism and Jainism provided alternative spaces for women to exercise agency and influence. Both religions promoted the idea of renunciation, offering women the opportunity to escape the rigid confines of patriarchal society and pursue spiritual goals.

Buddhist Nuns and the Bhikkhuni Sangha

Buddhism, in particular, opened new avenues for women through the establishment of the Bhikkhuni Sangha, the order of Buddhist nuns. Under the guidance of Gautama Buddha, women such as Mahapajapati Gotami (Buddha's foster mother) and Ananda's wife became leading figures in the Buddhist monastic community.

The Bhikkhuni Sangha offered women the chance to pursue a life of renunciation, meditation, and teaching, challenging the traditional expectations of women as homemakers. Although the Bhikkhuni Sangha faced institutional challenges and was later dissolved, its existence demonstrated that women were capable of achieving spiritual enlightenment on par with men.

Jain Nuns and Female Renunciation

Similar to Buddhism, Jainism also promoted the idea of renunciation for both men and women. Jain nuns, known as Aryikas, played a prominent role in the religious life of the community, engaging in ascetic practices and spreading Jain teachings.

Prominent female figures in Jainism include Chandanbala, the foster mother of Mahavira, who is revered for her devotion and sacrifice. The presence of women in Jain religious orders allowed them to challenge societal norms and live independently of patriarchal constraints.

Women in Literature and Art

Women's roles and experiences are reflected in ancient Indian literature and art, which often depict their lives, struggles, and aspirations. From the heroines of epic literature to the goddesses of mythology, women in ancient Indian texts occupy central roles, although these depictions often reflect societal ideals rather than actual lived experiences.

Women in the Epics: The Mahabharata and Ramayana

The Mahabharata and Ramayana, two of the most significant epics in Indian literature, contain numerous examples of powerful women who shaped the course of events. In the Mahabharata, women such as Draupadi and Kunti wield considerable influence over the political and familial dynamics of the narrative. Draupadi, in particular, is a symbol of resilience and agency, using her intellect and determination to navigate the complexities of her situation.

Similarly, in the Ramayana, women like Sita and Kaikeyi play central roles in the unfolding of the epic's events. While Sita is often portrayed as the ideal wife and woman, embodying virtue and devotion, her narrative also highlights the injustices and challenges faced by women in patriarchal society.

Representation in Art and Sculpture

Ancient Indian art and sculpture provide valuable insights into the depiction of women's roles and status. Sculptures of goddesses, such as Durga, Lakshmi, and Saraswati, celebrate the power, wealth, and knowledge that women symbolized in religious contexts.

Women are also prominently featured in temple architecture and paintings, where they are depicted in various roles, from goddesses and queens to dancers and devotees. These artistic representations often idealize women's beauty, grace, and spirituality, reflecting the cultural values and aesthetic sensibilities of the time.

Conclusion

The role of women in ancient Indian history is a multifaceted and evolving narrative. While early periods, such as the Vedic era, granted women considerable autonomy and respect, later periods witnessed the gradual decline of their status due to the influence of patriarchal norms codified in religious and legal texts. However, even within these constraints, women found ways to exercise agency, whether through religious movements like Buddhism and Jainism, political influence in royal households, or intellectual contributions in literature and philosophy.

Re-evaluating the role of women in ancient Indian history reveals their significant contributions to the social, religious, and political fabric of Indian society. Despite the limitations imposed by patriarchal systems, women in ancient India demonstrated resilience, adaptability, and influence in shaping the course of history. Their legacy continues to inspire and challenge contemporary understandings of gender and power in historical narratives.

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Re-vitalizing Law of Causation in the context of Contemporary World Economy

Rohit Singh
Department of Buddhist Studies
Nava Nalanda Mahavihara
Email: rohitsingh3025@gmail.com

Abstract:
Buddhism or Buddhist philosophy incorporates the teachings of Gautam Buddha, which mainly involves the system of logic and dialectic to find out the reality of all worldly phenomena and human life. The Buddha analysed and questioned the contradictions of existing social and spiritual thoughts of his time that gave birth to new ideas or paths leading to proper Salvation. The Buddha identified *Aniccā/Anitya* (Impermanence), *Dukkhā/Duḥkha* (suffering) and *Anattā/Anātman* (No-self), the *Trilakshan* as three characteristics of existence. *Anitya* means the impermanent nature of all matters and phenomena (life, object, idea etc). *Dukkha* means suffering, the world which is full of suffering i.e. from birth to death, whatever lies within is suffering, which is also impermanent in nature. *Anātman* means No-self, there is no independent self. According to Buddha the karmic actions colour the human consciousness which is responsible for all the activities that we perform and reap results accordingly. If a being is guided with right knowledge, it leads to perform good karmic activities and vice-versa. If there is something which controls our life and can be manipulated, then every being should be perfect and equal in size? However, it is clearly not so. Hence, karma and right knowledge are the driving force behind every fate of humans or all kinds of living creatures in nature.

Thus, in order to understand the theory behind these regulations of different karmic forces, it seems appropriate to revitalize the understanding of the Buddhist theory of Law of causation or the Doctrine of Dependent origination or *Paṭiccasamuppāda* (in Pali) .Therefore, this Paper is yet an attempt to elaborate the doctrine of dependent origination in detailed manner and underline its relevance as an essential for contemporary world economy in order to achieve the Buddhist ideal of peace and prosperity in contemporary time by keeping in view the Primary text like *Mahâvagga* and several other secondary sources.

Keywords: *Paṭiccasamuppāda*, Buddhist economics, world economics, suffering, peace and prosperity.

Introduction

According to Buddhism, what constitutes a being is five aggregates the *Pañcaskandha* which are *Rūpa* (matter), *Vedanā* (feelings/sensation), *Saṃjñā* (perceptions), *Saṃskāra* (volitions) and *Vijñāna* (consciousness). *Rūpa* (matter) is the derivatives of earth (Pritvi), Water (Apo), Fire (Tejo) and Air (Vayu) elements with their transformational properties such as; solidity, fluidity, heat, and motion, which works depending upon the natural way of transformation in the Nature or in other words, it is the physical form of matter which we perceive through our sensory agencies (eye, ear, nose, tongue, and skin/body). The derivatives of our sensory agencies produce sensation or an image of the nature of matter which is either pleasant or unpleasant. It is the result of the mind when connected to this physical world. The next is a matter of perception; unlike the raw feeling of sensation, perception is the recognition and identification of what is being experienced, allowing us to label and conceptualize objects based on their characteristics. After that, there come volitions which are also known as mental formations. Volitions are the intentional deeds performed by an individual, especially the mental one. It is also known as karma, and it is these volitional actions that condition and shape our future mental constructs and experiences. At last, consciousness which is conditioned or dependent on the above-mentioned four aggregates is the bare awareness that registers the presence of an object, whether it's a sight, sound, smell, taste, touch, or a mental phenomenon.

According to Buddhism, the notion of permanence of anything is rejected; everything is conditioned, including mind, matter, and being. These five aggregates, or what constitute a being, when clung to, are suffering, which is known as *Dukkha,* and this suffering is endless like a river stream which is flowing continuously. With the nature of an object, consciousness also transforms, and so does the suffering. The consciousness which leads to attachment with worldly matters and phenomena does so through the arising of craving and clinging, which is suffering. So, like matter and consciousness which are conditioned, suffering is also conditioned.

Buddha elaborated the conditioned arising of suffering and the way out in the Doctrine of Dependent Origination, *Paṭiccasamuppāda* in Pali and *Pratītyasamutpāda* in Sanskrit. It is also known as the law of causation. In this great teaching of *Paṭiccasamuppāda*, the Buddha describes the *Dwadasnidan chakra*, and that explains how a being is trapped in worldly phenomenon or suffering, and also the way out of it.

Historical background

The historical origination of the Doctrine of Paṭiccasamuppāda can be found or mentioned in Bodhi-Katha, in the Mahakhandaka-Vagga of Mahāvagga text of Vinay-Pitaka. The Mahāvagga opens the account from the day *after* the Buddha immediately *realized* the great enlightenment under the bodhi tree in Bodh Gaya. Out of the total of ten chapters, Bodhi Katha is the first one (mentioned chapter) in which the theory of dependent origination is mentioned.

The account opens as, at that time the blessed Buddha dwelt at Uruvelā, on the bank of the river Nerañgarā at the foot of the Bodhi tree (tree of wisdom), just after he had become Sambuddha. The Blessed One sat cross-legged at the foot of the Bodhi tree uninterruptedly during seven days, enjoying the bliss of emancipation.

Then the Blessed One (at the end of these seven days) during the first watch of the night fixed his mind upon the Chain of Causation, in both direct and in reverse order.

DIRECT ORDER - Ignorance (*avijjā*) springs *forth* the mental dispositions (*samkhāras*); from the *samkhāras* springs consciousness (*viññāna*); from consciousness springs name-and-form (*nāma-rupa*); from name-and-form spring the six provinces (*salayatana*); from the six provinces springs contact (*phassa*); from contact springs sensation (*vedanā*); from sensation springs thirst (*tanhā/trsnā*); from thirst springs attachment (*upādana*); from attachment springs existence (*bhava*); from existence springs birth (*jāti*); from birth springs old Age (*jarā-mara*) and death, grief, lamentation, suffering, dejection, and despair. Such is the origination of this whole mass of suffering.

REVERSE ORDER - by the destruction of ignorance, which consists in the complete absence of lust, the *samkhāras* are destroyed; by the destruction of the *samkhāras* consciousness is destroyed; by the destruction of consciousness name-and-form are destroyed; by the destruction of name-and-form the six provinces are destroyed; by the destruction of the six provinces contact is destroyed; by the destruction of contact sensation is destroyed; by the destruction of sensation thirst is destroyed; by the destruction of thirst attachment is destroyed; by the destruction of attachment existence is destroyed; by the destruction

of existence birth is destroyed; by the destruction of birth old Age and death, grief, lamentation, suffering, dejection, and despair are destroyed. Such is the cessation of this whole mass of suffering.

When the real nature of the things is clear to the ardent or meditating brahman, all the doubts fade away, since he realizes what is the actual nature and what its cause. Since he realizes the actual nature of things, he stands dispelling the host of Mara like the sun illuminates the sky.

Dependent origination

The Four Noble Truths-Dukkha (suffering), Samudāya (the arising or origin of Dukkha), Nirodha (the cessation of Dukkha), Magga (the way leading to the cessation of Dukkha)-and the Doctrine of the law of causation are the foci from which Buddhist philosophy is derived. Buddha realized that the cycle of birth and rebirth, which is known as Bhāvacakka or the wheel of becoming, is suffering. If a person or being finds a way out from this *Cakra*, suffering will come to an end. In the Doctrine of Dependent Origination, the Buddha explains the in-between elements, *i.e.*, the Nidanas, from birth to rebirth, which hold a sentient as well as an ordinary being in the cycle of repeated becoming.

This doctrine is explained with the help of the Dwadasnidanchakra, the chain of twelve Nidanas of causation and arising. The arising of each one is conditioned on the previous one. The Buddha described this conditioned arising as:

When there is this, that is. With the arising of this, that arises. When this is not, neither is that. With the cessation of this, that ceases.

The twelve links or Nidanas as mentioned above are the results of our appearance or entrance in this World, which are regulated both on an individual and collective basis or by the volitional activities of all living creatures (including humans) and Nature itself. Humans, especially under the grip of Ignorance, bind deeply with worldly pleasures that eventually gave birth to a false sense of self, soul, ego, attachment, *etc.*, which *sow* the karmic seeds that somehow polluted the *Citta* (consciousness). This ignorance and *volition* are elements of previous births, and they can also be freshly created volitional activities of the present life that are polluting the consciousness with the false conceptions of this external world.

Since consciousness is polluted and ideas that are attached to the false notions of this physical world *actually carry* the tendency to be reborn, but here again a condition lies: if the ardent *practitioner* is quite wise and mindful enough of his present karmic tendencies, he/she can take full charge of his life and life-bound sufferings. Therefore, the Buddhist purpose of being mindful, or the reason behind laying more emphasis on being mindful of one's actions, is just to keep the Consciousness pure by preventing it from generating any new *Saṅkhāras* that become the cause for another birth. However, if consciousness is polluted due to ignorance or lack of rational understanding, it leads to blind or false attachment. This attachment imprints the tendencies of becoming of being again, or *Bhava*. The tendency of becoming results *in* rebirth. From rebirth, the whole cycle of Dwadasnidan continues till death or even after death in different realms such as God, Demi-God, Human, animals, hungry ghost, and hell.

This cycle of rebirth is a continuous process until the evil of ignorance is uprooted or destroyed. This evil can be destroyed by humans rather than any other creatures in the six realms. Therefore, life as a human is highly precious in this World, not only to understand the teachings of the Four Noble Truths and the Noble Eightfold Path which leads to the cessation of suffering, but it is equally important to walk on those prescribed *paths*. Therefore, the Ariya-Atthangika-Magga, namely:

1. Right Understanding (*sammā diṭṭhi*)
2. Right Thought (*sammā-saṅkappa*)
3. Right Speech (*sammā-vācā*)
4. Right Action (*sammā-kammanta*)
5. Right Livelihood (*sammā-ājīva*)
6. Right Effort (*sammā-vāyāma*)
7. Right Mindfulness (*sammā-sati*)
8. Right Concentration (*sammā-samādhi*)

These are all small, practical yet incremental steps to be taken care of if one is to come out of all kinds of worldly bondages or suffering.

Buddhist law of causation, an essential for contemporary world

The above-discussed doctrinal details clearly indicate the relevance of dependent origination as a "means" if one is expecting to achieve an end. The crisis humankind is trapped in is now visible to the naked eye, especially after the deadly, bloodthirsty Covid outbreak. The destruction it caused was not less than a nuke's deadly capacity. The world order collapsed like a multi-story building falling apart after detonation. The lives lost erased the thin line between so-called developed, developing, and underdeveloped nations. The chaos and pain humankind underwent in the recent past is much greater than any word in human vocabulary *can describe*. Many conspiracy theories surfaced after the outbreak, pointing towards a lab experiment which cost lives beyond numbers. Even if we ignore those theories, the simplest explanation too points towards the distorted equilibrium between nature and humankind. The losses of human lives have also indicated before the consequences of unchecked human aspirations. The two world wars, Cold War, and many imperialist wars waged by the so-called developed nations on smaller and backward colonies were nothing more than their ambition of becoming rich by exploiting local and aboriginal resources. These ambitions further developed into competitions among colonizers, which became more disastrous and *now define* the new boss of the world economy. The unhealthy market competition has been talked about in academia many times in the last few decades.

E. H. Schumacher, in his book "Small is Beautiful," lucidly narrated the dangers of a competitive market economy, which empowers a few beings to accumulate unchecked wealth, ultimately leaving millions of people in the darkness of poverty. The existing market economy, which can also be termed the Western economy, is based on cultivating desires, which according to Buddhism is the root cause of suffering. The desire for profit-making is what we can summarize as the contemporary economic goal. There is only limited or negligible space for ethics in modern Western economics. The Western economic man is allowed to consider the interest of others only if it serves his/her own interest, at least in the long term. On the contrary, Buddhist economics suggests reducing human desires and getting away from the trap of consumerism by practicing the *Pañcasīla*.

The socio-economic crisis that developed *from* the gap between resources and *the majority* of humankind is still deepening and leading this planet towards a worst destructive end. In order to avoid this nightmare, one should essentially understand the cause behind this tendency. Since it is established that the desire for profit-making is the only goal of the modern-day market economy, what we need is to talk about its nature and consistency. The very nature of competing companies is well known, as they will not hesitate to *cannibalize* each other just to raise the bar on the market graph. Their profit-making is dependent upon the exploitation of natural resources, which are limited on the planet. If the exploitation of natural resources continues at the present pace, the day is not far when our upcoming generations will study about them in books only. The environmental implications of this scarcity will be hazardous, and the extent of damage is beyond our imagination.

Here comes the role of the Buddhist law of causation as a "means" which is essential in order to make us understand the temporary or impermanent and destructive nature of the profit-making market economy, and also the principles of a sustainable and progressive Buddhist economic model which is based on (I) minimizing suffering, (II) simplifying desires, (III) non-violence, (IV) genuine care, and (V) generosity.

As discussed earlier, the Buddhist law of causation talks about the conditioned arising of suffering in this material world. The first link, *i.e.*, ignorance, is not knowing about the true nature of things we crave or desire for. The true nature means the impermanent nature of material *things*, as whatever profit we acquire will not go beyond a limit. Since no humans are immortal, they will also not be able to take benefit from whatever material things *they acquire* in one's life. The biggest lesson that Covid has taught us is, when we saw the declining enterprises, that nothing is permanent, so why to die or kill for things which will only be on paper and providing you a sham fame? The more one is involved in fulfilling material desires, the more *craving* will nourish, which again will build mental attributes aligned towards this only, and subsequently it will blur the picture of devastation until *it is* very close.

Buddha stressed many times regarding the extreme ends. The dialectic process in the journey of his enlightenment beautifully narrates about the needs for a beautiful and joyful achievement. The Bodhi or wisdom which transformed him from Siddhartha to Buddha was also dependent on the joyful mental state after getting rid *of* both the extreme practices. We humans, claimed to be the most advanced species among many on this earth, need to look *at* ourselves as one of the refugees who has been provided *with* some time to spend on this planet and must contribute with some compassion, love, empathy, and equanimity.

Conclusion

Therefore, the law of causality is highly essential for two major reasons: one is to make oneself aware of the certain misconceptions of both Self (Ego or the permanent existence of I) and the World; and the second major reason is to make oneself aware of the Path or the Formula through which we can separate or solve the puzzle of both compounded and un-compounded elements that are co-conditioned by several chains of karmic interlinks. The Buddha describes that the emergence of everything is conditioned, be it matter, mind, or being, and there exists a chain which is rotating, and every worldly phenomenon exists within this invisibly rotating chain. The doctrine therefore specially focuses on the observance of the arising and ceasing nature of things, and only humans possess the better power or faculties among all the beings in the Six Realms to better understand the working of both human life and Nature itself, and the

driving karmic forces behind them, which are not visible for the common man until and unless he makes an effort to understand and to realize the root cause of suffering. If ignorance is defeated, then suffering will naturally come to an end. However, modern society is totally running in the exact opposite direction by indulging in so many degrading elements like greed, ego, and competition, which results in day-to-day increasing violence and social unrest. Therefore, Buddhist principles of Causation or Dependent Origination offer a scientific and rational way to learn more about humans, Nature, and related emotions to build a better world for upcoming generations.

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The Impact of Buddhist Philosophy on Global Peace-building Efforts

Dr. Vivek Sharma
Kathua Campus
Department of Buddhist Studies
University of Jammu, Jammu
Email: kumarviveksharma.sharma28@gmail.com

Abstract

Buddhist philosophy, which emphasizes compassion, non-violence, and interdependence, has significantly impacted global peace-building efforts. Rooted in the teachings of the Buddha, key principles such as mindfulness (sati), loving-kindness (metta), and ethical conduct (sīla) offer a framework for resolving conflicts, fostering dialogue, and promoting harmony among diverse communities. This study examines the application of Buddhist teachings in contemporary peace-building practices, highlighting their influence on grassroots movements and international initiatives.

Buddhist leaders and practitioners have historically emphasized the importance of addressing the root causes of conflict, such as greed, hatred, and ignorance. They believe that pursuing inner peace is essential for achieving societal peace. Modern examples of Buddhist-inspired peace-building include the contributions of figures like Thich Nhat Hanh, the Dalai Lama, and Sulak Sivaraksa. Their efforts in non-violent resistance, interfaith dialogue, and environmental advocacy have made a significant global impact.

Buddhist-inspired mindfulness and meditation practices have become increasingly popular in conflict resolution workshops and trauma healing programs around the world. These practices offer tools to help foster empathy and understanding among conflicting parties. Additionally, international organizations like the United Nations have incorporated Buddhist principles into their peace-building frameworks, acknowledging their universal relevance.

This paper discusses the challenges and opportunities of applying Buddhist philosophy to global peace efforts, especially in culturally and religiously diverse contexts. It emphasizes the transformative potential of Buddhism in fostering not only the absence of violence but also a comprehensive vision of peace based on mutual respect, compassion, and sustainable development. Ultimately, the research aims to demonstrate how the ancient wisdom of Buddhism continues to play a meaningful role in modern strategies for achieving global peace

Keywords: Buddhist philosophy, Global peace building, Non-violence (Ahimsa). Compassion (Karuṇā), Mindfulness (Sati), Interdependence, Conflict resolution.

Introduction

Buddhist philosophy, based on the teachings of Siddhartha Gautama, the Buddha, provides deep insights into fostering peace on personal, societal, and global levels. Its foundational principles - compassion (*karuṇā*), non-violence (*ahimsa*), mindfulness (*sati*), and interdependence - serve as a framework for addressing the root causes of conflict, such as greed, hatred, and ignorance. These teachings highlight the importance of inner transformation as a prerequisite for creating harmonious external conditions, which makes Buddhism particularly relevant in peace-building efforts around the world.

Buddhism has historically inspired leaders and movements advocating non-violence and reconciliation. One of its most notable figures, Emperor Ashoka, implemented policies of moral governance and interfaith harmony after his conversion to Buddhism. His actions represent one of the earliest examples of statecraft for peace inspired by Buddhist principles. In contemporary times, Buddhist leaders such as Thich Nhat Hanh and the Dalai Lama have used Buddhist teachings to mediate conflicts, promote human

rights, and support non-violent resistance in political and social struggles. The application of Buddhist philosophy in modern peace-building goes beyond spiritual practices to include practical strategies. For instance, mindfulness-based approaches have been integrated into conflict resolution, trauma healing, and diplomatic negotiations. These methods provide tools to foster empathy and understanding among conflicting parties. International organizations, such as the United Nations, have acknowledged the universal relevance of Buddhist principles, incorporating them into initiatives focused on sustainable development and conflict prevention. This research aims to explore the diverse impact of Buddhist philosophy on global peace-building efforts. It highlights Buddhism's historical contributions, contemporary relevance, and potential for addressing current challenges. By examining the intersection of Buddhist teachings and peace-building, this study seeks to illuminate the enduring wisdom of Buddhism as a guide for fostering a more peaceful and compassionate world.

Historical Contributions of Buddhist Philosophy to Peace-building

Buddhist philosophy has historically played a transformative role in promoting peace, with a strong emphasis on non-violence, compassion, and reconciliation. One of the earliest and most influential examples is Emperor Ashoka of the Mauryan Empire, who reigned in the 3rd century BCE. After witnessing the devastation caused by the Kalinga conflict, Ashoka embraced Buddhism and dedicated his reign to promoting non-violence and moral governance. His edicts, inscribed on rocks and pillars throughout South Asia, advocated for religious tolerance, ethical behavior, and the welfare of all beings. This marked a significant early effort to institutionalize principles of peace building. In Southeast Asia, Buddhism has played a significant role in shaping societies based on compassion and non-violence. It has influenced the legal and political systems of countries such as Sri Lanka, Thailand, and Cambodia. Buddhist monks often serve as mediators during disputes and offer moral guidance to rulers, helping to ensure that dhamma (righteousness) is applied in governance.

During the 20th century, Buddhist philosophy inspired global peace movements. In Vietnam, Thich Nhat Hanh's activism during the Vietnam War demonstrated how Buddhist principles could guide non-violent resistance and interfaith dialogue. His concept of "Engaged Buddhism" called for active involvement in addressing social and political injustices while maintaining mindfulness and compassion .

The Dalai Lama has also exemplified Buddhist peacebuilding through his advocacy for the non-violent resolution of the Tibetan conflict. His promotion of a "middle-way approach" seeks autonomy for Tibet while emphasizing coexistence and mutual understanding with China.
Buddhist philosophy's historical contributions highlight its ongoing importance in resolving conflicts and fostering peace. By prioritizing inner transformation and ethical behavior, Buddhism provides timeless principles that continue to motivate peace-building initiatives worldwide.

Core Buddhist Teachings Relevant to Peace-building

Buddhist teachings offer a thorough framework for peace-building, highlighting the importance of cultivating inner peace as the basis for establishing harmonious external conditions. At the core of this framework are the Four Noble Truths and the Noble Eightfold Path, which identify the root causes of suffering and provide a practical guide for ethical living and conflict resolution.

The Four Noble Truths identify craving, hatred, and ignorance as the primary sources of suffering. These teachings emphasize the importance of addressing these mental afflictions through self-awareness and inner transformation, which can help prevent conflicts driven by greed and anger. The Noble Eightfold Path provides a systematic approach to cultivating peace through the practice of right understanding, thought, speech, action, livelihood, effort, mindfulness, and concentration. Together, these elements promote ethical conduct, mental discipline, and wisdom, forming the foundation for peaceful coexistence.

Compassion (karuṇā) and loving-kindness (mettā) play a vital role in Buddhist peace-building. These teachings encourage individuals to offer unconditional goodwill and empathy to all beings, including their adversaries. This approach fosters reconciliation and mutual understanding. Practices like mettā meditation are employed to develop these qualities, helping individuals overcome hatred and promote harmony.

Interdependence is a central concept in Buddhism that emphasizes the interconnectedness of all life. This perspective encourages holistic approaches to peace-building, acknowledging that the well-being of individuals, communities, and the environment are deeply interrelated. These fundamental teachings have played a vital role in shaping Buddhist contributions to peace-building efforts, both in history and in modern contexts. By tackling the internal roots of conflict and encouraging ethical, compassionate action, Buddhism provides timeless principles for achieving lasting peace.

Buddhist Leaders as Peace Advocates

Buddhist leaders are prominent advocates for peace, using compassion, non-violence, and mindfulness to address conflicts and promote global harmony. Their efforts demonstrate the practical application of Buddhist philosophy to real-world challenges.

One of the most prominent modern Buddhist leaders, the Dalai Lama, has consistently advocated for non-violent solutions to the conflict in Tibet. His "middle-way approach" seeks to achieve autonomy for Tibet within China's framework while emphasizing dialogue, mutual respect, and coexistence. The Dalai Lama's unwavering commitment to peace earned him the Nobel Peace Prize in 1989, underscoring his global impact as a peacemaker. Thich Nhat Hanh, a Vietnamese Zen master, became a prominent advocate for peace during the Vietnam War. His “Engaged Buddhism” concept promotes active involvement in social and political issues through mindfulness and compassion. Nhat Hanh's efforts to mediate between conflicting sides and his promotion of interfaith dialogue highlight the significant role that Buddhist principles can play in reconciliation and healing.

Sulak Sivaraksa is a Thai social activist and the founder of the International Network of Engaged Buddhists. He has played a key role in advocating for social justice and environmental sustainability. His efforts combine Buddhist teachings with grassroots activism, tackling systemic issues such as poverty and inequality while promoting peace within communities.

These leaders demonstrate the transformative power of Buddhist philosophy in promoting global peace-building. By tackling the root causes of conflict-hatred, greed, and ignorance-they not only advocate for non-violence but also inspire a wider vision of peace grounded in compassion and interdependence. Their legacies continue to shape peace initiatives around the world.

Integration of Buddhist Practices in Modern Peace-building Frameworks

Buddhist practices, rooted in mindfulness, compassion, and ethical conduct, have been increasingly integrated into modern peace-building frameworks. These practices offer practical tools for conflict resolution, trauma healing, and fostering empathy, making them highly relevant in addressing contemporary global challenges.

Mindfulness, or sati, is a cornerstone of Buddhist practice that has gained widespread recognition in modern peace-building efforts. Programs like Mindfulness-Based Stress Reduction (MBSR), developed by Jon Kabat-Zinn, have been utilized in conflict zones to help individuals and communities process trauma and build resilience. Mindfulness encourages self-awareness, emotional regulation, and the ability to respond to conflicts with clarity and compassion. Loving-kindness (mettā) meditation is another Buddhist practice widely adopted in peace-building. This practice involves cultivating goodwill and empathy toward oneself and others, including adversaries. Organizations working in post-conflict areas have used mettā meditation to reduce animosity and foster reconciliation among divided communities. Buddhist ethical principles, such as non-violence (ahimsa) and right speech, have informed mediation and negotiation techniques in conflict resolution. These principles encourage respectful dialogue, mutual understanding, and the prioritization of shared interests over personal gains.

International organizations, including the United Nations, have also incorporated Buddhist-inspired approaches into peace-building initiatives. For example, Buddhist teachings on interdependence have been applied to address systemic issues like poverty, inequality, and environmental degradation, recognizing their interconnected impact on peace and stability. The integration of Buddhist practices in modern peace-building demonstrates their universal applicability and transformative potential. By addressing both the internal and external dimensions of conflict, these practices offer a holistic approach to fostering lasting peace and harmony.

Challenges and Opportunities in Applying Buddhist Philosophy Globally

Applying Buddhist philosophy to global peace-building presents challenges and opportunities. Its universal principles of compassion, non-violence, and mindfulness offer valuable frameworks for conflict resolution, though cultural, political, and practical barriers complicate implementation.
One of the main challenges is dealing with cultural differences. Although Buddhism's core teachings are universally relevant, their interpretation and application can vary significantly across different cultures. Adapting these teachings to suit diverse societies while preserving their essence requires both sensitivity and creativity. Furthermore, in regions where Buddhism is a minority tradition, its principles may not be well known or accepted, which can limit their immediate impact.

Political resistance is another significant challenge. In authoritarian regimes or conflict zones, efforts to promote non-violence and ethical governance often encounter opposition from authorities who see these initiatives as threats to their power. While the neutral nature of Buddhist teachings can be beneficial in fostering impartiality, it may also limit their effectiveness in heavily politicized environments.

Despite these challenges, there are significant opportunities to leverage Buddhist philosophy in global peace-building. The increasing global interest in mindfulness and meditation offers a pathway to

introduce Buddhist-inspired practices to a wide range of people. These practices, presented without overt religious connotations, have been effectively integrated into secular programs focused on trauma healing, emotional regulation, and conflict resolution.
Buddhism highlights interdependence, aligning with modern approaches to systemic issues like climate change, poverty, and inequality. By emphasizing the interconnectedness of these challenges, Buddhist philosophy offers a cohesive framework for sustainable peace-building. Applying Buddhist philosophy globally requires navigating cultural and political complexities, yet its timeless principles and practical tools hold significant potential for fostering lasting peace and harmony.

Buddhist Perspectives on Structural Violence and Social Justice

Buddhist philosophy provides valuable insights into tackling structural violence and promoting social justice. It emphasizes the need to eradicate systemic causes of suffering, such as poverty, inequality, and oppression. Rooted in compassion (karuṇā) and the understanding of interdependence, Buddhism advocates for comprehensive solutions that address both individual and societal aspects of injustice.

Structural violence, which involves social, economic, and political inequalities, is often seen in Buddhism as a result of greed, hatred, and ignorance-collectively referred to as the three poisons (akusala-mūla). These mental afflictions contribute to systems of exploitation and marginalization, resulting in widespread suffering. From a Buddhist viewpoint, addressing structural violence necessitates transforming these harmful tendencies at both the individual and systemic levels.
Buddhist teachings on right livelihood (sammā-ājīva), which is part of the Noble Eightfold Path, emphasize the importance of ethical economic practices that prioritize fairness and sustainability. This principle aligns with modern demands for economic justice and equitable resource distribution. It highlights the necessity of creating systems that promote the well-being of everyone, especially marginalized communities. Buddhism emphasizes non-violence (ahimsa), which includes opposing systemic harm such as discrimination and exploitation. Engaged Buddhists, like Sulak Sivaraksa and Thich Nhat Hanh, apply these teachings in their activism. They address issues like poverty, environmental degradation, and human rights violations, while advocating for systemic change based on compassion and mindfulness.
Buddhist perspectives on structural violence emphasize the importance of dialogue and reconciliation. By fostering mutual understanding and respect, Buddhism offers tools for bridging divides and building inclusive societies where justice and equality are upheld.

Conclusion

Buddhist philosophy offers a profound and timeless framework for addressing global peace-building challenges, emphasizing the inner transformation of individuals as the foundation for creating a harmonious society. Its core principles include non-violence (ahimsa), compassion (karuṇā), mindfulness (sati), and interdependence. These principles provide both ethical guidance and practical tools for resolving conflicts and promoting social justice.
The teachings of Buddhism have influenced various peace-building efforts, from historical figures like Emperor Ashoka to contemporary leaders such as the Dalai Lama, Thich Nhat Hanh, and Sulak Sivaraksa. These leaders have applied Buddhist principles in their advocacy for non-violence, dialogue, and social equity.

The integration of Buddhist practices, such as mindfulness and loving-kindness meditation, into modern peace-building frameworks presents significant opportunities to address not only personal conflicts but also systemic issues like poverty, inequality, and environmental degradation. These practices foster self-awareness, empathy, and ethical behaviour, and have been effectively utilised in trauma healing, conflict resolution, and reconciliation efforts worldwide. Additionally, the focus on interdependence in Buddhist philosophy aligns with contemporary movements toward sustainable development and environmental justice, emphasizing the interconnectedness of social, political, and ecological challenges. The application of Buddhist teachings to global peace-building faces several challenges, including cultural differences, political resistance, and the necessity for contextual adaptation. However, these obstacles can be addressed through a flexible and inclusive approach to peace efforts. The universal appeal of Buddhist principles, combined with their strong ethical foundations, offers a transformative approach to promoting peace in our increasingly interconnected and complex world.

Ultimately, Buddhist philosophy significantly influences global peace-building by providing a practical framework for conflict resolution and presenting a vision of a world rooted in compassion, justice, and interconnectedness.

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The Flag of Tibet: A Vexillological Reading

Smitha. M
Government Victoria College, Palakkad, Kerala
Email: smi4pearl@gmail.com

Abstract

This paper undertakes a vexillological reading of the Tibetan national flag, examining its historical evolution, symbolic imagery, and significance in articulating Tibetan identity and resistance. While much scholarly attention has been devoted to Tibetan Buddhist prayer flags, the national flag-popularly known as the Snow Lion Flag-remains under-explored within vexillological discourse. Drawing on semiotics, cultural history, and political theory, the paper analyses the flag's imagery, including the snow lion, mountain, sun, and the debated yin-yang motif, to uncover its embedded narratives of sovereignty, spirituality, and collective memory. It traces the flag's transformation from a military standard under the Thirteenth Dalai Lama to its role as a banned yet potent symbol of resistance in contemporary Tibet and exile communities. Ultimately, the paper argues that the Tibetan flag functions not merely as a political emblem, but as a dynamic, transhistorical artefact embodying national aspiration, cultural continuity, and decolonial identity in the face of occupation.

Keywords: Tibet, vexillology, national flag, symbolism, snow lion, exile, identity, resistance, semiotics, decoloniality.

Introduction

"*Ev'ry nation can brag 'bout some kind of a flag, why can't we get an emblem of our own?*" ("Every Race Has a Flag but the Coon")

To possess a national flag is not merely to engage in power negotiations or territorial demarcations between states; it reflects a deeper, pragmatic engagement with identity politics itself. A flag serves as a marker of identity - an emblem used to assert, reinforce, or reclaim a people's territory, ethos, and collective selfhood. It unites people bound by shared historical, political, socio-cultural, linguistic, ideological, or religious affiliations - although the very idea of essentialism in identity construction remains a point of contention in contemporary discourse.
A sense of belongingness towards one's land is fostered through performative enactments of patriotism like unfurling, planting, brandishing or hoisting a flag, even though its primary disposition is tethered to power negotiations. Besides, a flag of a nation signifies resistance to foreign conquests. History is replete with instances where flags play the role of identity-markers in military expeditions, maritime activities, and political movements in many such significant events. It has the capacity to evoke collective memories, aspirations, and beliefs that a community holds on to.

Arguably, the concept of possessing a national flag (or a nation) is a modern one, the origins of which can be traced back to the American revolution, the French revolution and the widespread European nation-building projects of the eighteenth and nineteenth centuries. Though Benedict Anderson conceptualises nations as "imagined political communities" (Imagined Communities) mobilised for a common political movement, it is Partha Chatterjee's discursive approach to nationhood - which he terms "anti-colonial nationalisms" ("Whose Imagined Community?") - that more aptly frames the decolonial nation-building undertaken in Asia and Africa. It can be discerned that Chatterjee was referring to the

colonized countries which had diverse ethnographies and identities. Unlike European nationalism, which tends to pursue cultural or ideological uniformity, nationalism in the East often serves as a dominant expression of identity, difference, and self-assertion.

As a consequence, constructing or perpetuating a common socio-cultural identity through a discursive approach becomes essential for initiating mass mobilisation and driving freedom movements. In such contexts, the flag assumes its role as a potent symbol of resistance against repressive regimes. Within freedom movements, its semiotic value becomes a compelling reminder of the oppressed community's right to sovereignty and self-determination. For example, the Swaraj flag was widely used as a decolonising symbol of the Indian independence movement led by Gandhiji. Moreover, defiant acts such as burning or desecrating the coloniser's flag function as strategic performances in anti-establishment protests - acts that are non-violent yet deeply intimidating.

Notably, academic interest in flags is a relatively recent phenomenon, emerging in the mid-twentieth century with the publication of The Flag Bulletin (1961) by American scholar Whitney Smith. This marked the birth of vexillology - a new stream of scientific inquiry concerned with the history, symbolism, design, manufacture, and other aspects of flags (or vexilla, as they are termed). However, within vexillological discourse, a comprehensive exegesis of the Tibetan national flag remains largely under-explored, although Tibetan Buddhist prayer flags have attracted some scholarly attention. While the prayer flags are largely representative of the Tibetan Buddhist culture and spirituality, the national flag of Tibet, first and foremost, represents Tibetan politics, but not without incorporating its mytho-cultural underpinnings.

This paper aims to fill the research gap that exists in the vexillological domain of Tibetan studies by investigating the evolution of the Tibetan flag in the larger context of political and socio-cultural upheavals, both inside and outside Tibet. Furthermore, the paper cuts across culture studies, psychology, and semiotics to define the role and function of the flag of Tibet under the shifting paradigms of historical and political changes.

A Vexillological Reading of the Flag of Tibet

Having traced the theoretical underpinnings and broader significance of flags, it becomes essential to situate the Tibetan national flag within its unique historical and cultural context. The following section explores the origins and evolution of the Tibetan flag, revealing its deep-rooted ties to Tibetan identity and political resistance.

Origin and development

The origin of the Tibetan flag - also known as the "Snow Lion Flag" - can be traced to Tibet's royal lineages and ancient historical traditions, which span several millennia. During the seventh century, Tibetan king Song-tsan Gampo ruled over the extensive land of Tibet which was then one of the mightiest empires of Central Asia with an army comprising 28,60,000 men. Tibet was divided into large and small districts known as Goe-kyi tong-de and Yun-g'mi-de. From these large and small districts, a vast army was conscripted and stationed along Tibet's borders, ensuring the safety and stability of its subjects.

Historical records indicate that each military regiment bore a distinct flag, Yoe-ru Toe displayed a pair of snow lions facing each other; Yae-ru Ma featured a snow lion with a bright upper border; Tsang Ru-lao

bore a snow lion standing upright, leaping skyward; and Ue-ru Toe carried a white flame against a red background , all of which are documented in "A Unified Flag." An illustration of a seventh-century Tibetan military flag is given in figure 1.



Fig.1.Chamboredon, Corentin.10 April 2020, CRW Flags, crwflags.com/fotw/flags/xt-1920.html.

Continuing the tradition of assigning a military standard to each regiment, several Tibetan army units in the twentieth century also carried distinct flags - featuring either a pair of snow lions facing each other or a snow lion leaping skyward, among other symbolic variations ("A Unified Flag"). It was during this period that the Thirteenth Dalai Lama, Thubten Gyatso, initiated the design of a uniform and standardised national flag for Tibet. A visionary leader, he introduced several administrative reforms aligned with international customs - the standardisation of the Tibetan flag in the early twentieth century being one such significant measure.

After returning from a three-year exile in India, the Thirteenth Dalai Lama declared Tibet's independence from China in early 1913 - shortly after the withdrawal of Qing dynasty troops from the region (Sheel). In 1916, drawing upon earlier Tibetan military flag designs, he refined and formalised the Tibetan national flag in its modern form. As Tibet scholar and historian Nick Gulotta notes in his article, "Recognising the Snow Lion: New Examples of International Awareness of Tibet's National Flag", the flag was formally inaugurated during a military parade at the Norbulingka Palace in Lhasa. References to the flag began appearing in newspapers by 1923 (Tibetan Review).

Various articles were written describing the flag after it debuted in an edition of the British Crown's "Drawings of the Flags in Use at the Present Time by Various Nations" flag book. One example can be seen in an article from the San Francisco Examiner printed on December 16, 1923, titled "Nations Adopt New Emblems". The Tibetan flag came to be featured in many flag reference books of the time. In each of those books, the Tibetan flag was referred to as the "national flag" (qtd. in Gulotta). The 13th Dalai Lama ordered that the standardised flag of Tibet would be adopted by all Tibetan military defence establishments. Since the time of that proclamation, all Tibetan regiments have likewise adopted this flag as their standard one. In those days, the national flag and the military flags of Tibet were similar in design,

except for their emblem - the national flag had flaming jewels instead of crossed vajras (jewels). Archival photographs reveal that flags were flown permanently at the Army Headquarters and prominently displayed or carried during all official ceremonies. In 1934, the Tibetan national flag made its international debut when it was featured in National Geographic Magazine's 'Flags of the World' issue.

The de facto Tibetan polity in exile, based in Dharamshala and led by the Fourteenth Dalai Lama, formally standardised key national symbols - including the Lhasa dialect of Tibetan, a national anthem, and the Tibetan flag. Despite China's assertion that Tibet has always been a part of its territory, historical records suggest that prior to the Chinese invasion, several countries recognised the Tibetan flag as a symbol of independent statehood. According to the Central Tibetan Administration, the Tibetan flag's first appearance at an international gathering was at the 1947 Asian Relations Conference held in New Delhi, which was organised by India's first Prime Minister, Jawaharlal Nehru (Tibet Net).

Imagery and symbolism in the Tibetan National Flag

The Tibetan flag is a fusion of bright colours and archetypal images representing the cultural and religious fabric of the land and its people. As quoted in a booklet, in the Library of Tibetan Works and Archives, "the colour scheme of the Tibetan national flag gives a clear indication of all aspects of Tibet in its symbolism such as the geographic features of the religious, snowy land of Tibet, the customs and traditions of Tibetan society, the political administration of the Tibetan government and so forth" (The Tibetan National Flag).



Fig. 2. "Flag Of Tibet - Tibetan Snow Lion Flag". Gettysburg Flag Works, www.gettysburgflag.com/flags-banners/tibet-flag-tibetan

The Central Tibetan Administration based in Dharamshala elaborates the symbolic significance of the Tibetan national flag thus:

- In the centre stands a magnificent snow-clad mountain, which represents the great nation of Tibet, widely known as the Land Surrounded by Snow Mountains.
- The six red bands spreading across the dark blue sky represent the six ancestral tribes of the Tibetan people - Se, Mu, Dong, Tong, Dru, and Ra - from whom the twelve subsequent descendants emerged. Together, the six red bands (symbolising the tribes) and six dark blue bands (symbolising the sky) reflect the unceasing protection of both spiritual teachings and secular life by the black and red guardian deities who have safeguarded Tibet since time immemorial.
- At the top of the snowy mountain, the sun radiates brilliantly in all directions, symbolising the equal enjoyment of freedom, spiritual and material happiness, and prosperity by all beings in the land of Tibet.
- On the slopes of the mountain, a pair of snow lions stand proudly, their manes blazing with fearlessness - symbolising the nation's victorious realisation of a unified spiritual and secular life.
- The radiant, three-coloured jewel held aloft symbolises the Tibetan people's enduring reverence for the Three Supreme Jewels - the eternal objects of refuge: the Buddha, the Dharma, and the Sangha.
- The two-coloured swirling jewel held between the snow lions symbolises the Tibetan people's protection and cherishing of self-discipline and ethical conduct - rooted in the ten exalted virtues and the sixteen humane modes of behaviour.
- Lastly, the yellow border symbolises the Buddha's teachings - pure and refined like gold, unbounded by space or time - flourishing and spreading across the world. (Tibet Net)

Why Snow lion?

The snow lion - a mythical creature symbolising the Tibet of the past - has long been an integral part of Tibetan iconography. It was widely featured on currency, state emblems, and flags until 1959, when the Chinese Cultural Revolution imposed a ban on cultural and political symbols representing Tibet's unique identity. Historian and political activist Jamyang Norbu notes that the snow lion was an all-pervasive motif in ancient Tibetan iconoclastic art and an indispensable presence in the collective Tibetan consciousness, even centuries before the arrival of Buddhism. While the lion holds deep significance within Buddhism (as seen in representations of the Buddha seated with lions), the snow lion's mythic prominence in Tibet predates its religious associations. The imposing figures of two snow lions holding the jewel (gakhyil) - as depicted on the Tibetan national flag, the emblems of the Tibetan government-in-exile, and the insignia of India's Special Frontier Force - all reflect an archetypal significance, as reiterated by Jamyang Norbu in his essay, "How Did the Snow Lion Become the Symbol of Tibet?"

The Tibet Museum records describe the iconography behind the snow lion thus:

> *"The Snow Lion is an archetypal thoughtform confluence or personification of the primordial playfulness of "joy" and "bliss" (Sanskrit: ananda; Tibetan: dga), somewhat energetically comparable to the western unicorn, though without a horn…The energetic potency (wisdom or shakti) of the Snow Lion is expressed in the attribute of the gankyil/gakyil ("bliss+whirling" or "wheel of joy") that the Snow Lion keep in eternal play. The gankyil is a vriddhi derivation of the dragon's fiery "pearl of great price". The gakyil is the principal polyvalent symbol and teaching tool of all the doctrinal trinities of Dzogchen and is the energetic signature of the trikaya. The*

> *gankyil is the inner wheel of the Dharmacakra of the Vajrayana Ashtamangala path of Buddhism. (“Lion”).”*

From these observations, it can be inferred that the symbol of the mythical snow lion was a religio-cultural motif and an intrinsic element in Tibetan rituals, customs, and artistry.

Why Yin Yang?

Several sources have offered exegetical interpretations of the Tibetan flag’s imagery. Among the most debated is the presence of the yin-yang symbol, often perceived as an exclusively Chinese philosophical representation of duality. This association has led to confusion, as the inclusion of yin-yang in the Tibetan national flag appears to challenge the premise of a distinct Tibetan identity - potentially undermining the case for Tibetan nationhood.

However, a deeper examination reveals that the yin-yang motif is not unique to Chinese cosmology alone. It appears, in various forms and under different names, across Eastern philosophical traditions. Despite minor variations in form and interpretation, the underlying dualistic principle shares significant resemblances across cultures - including within Tibetan metaphysical thought.

The varied versions of the yin yang symbol are based on the number of ‘swirling blades’ (from 2 to 4) in the cycle and each version with multiple meanings. As far as the yin yang symbol on the present national flag of Tibet is concerned, it slightly differs from the gakyil or “the wheel of joy” - a Tibetan Buddhist ritual tool. The difference between the two lies in the number of swirling blades in the cycle. The yin yang symbol comprises only two blades while the gakyil shows three blades within the wheel. The incorporation of the yin-yang symbol into the Tibetan national flag may appear to contradict the foundational claims of Tibetan identity politics, given its strong association with Chinese Confucian philosophy. But a deeper epistemological reading of the Eastern philosophy throws light on the universality of the concept of yin yang in the other ethnic cultures, such as the Japanese, the Korean and the Tibetan. The seventh-century representation of yin yang consists of three swirling blades while the modern version of the same in the standardised flag of Tibet has only two blades.

Maps of World, an online platform, describes the yin yang symbol and the flag thus: “In the Tibet flag, the two lions are taking the wheel of the yin yang. This symbol represents spiritual energy. The flag has a ratio 2:3” (“Flag of Tibet”).

Contemporary dynamics of the Tibetan flag:

On the occasion of the Dalai Lama’s 87th birthday, the Tibetan national flag and the Buddhist flag were hoisted for the first time on 6 July 2022 at Geneva. In an All-Party Parliamentarian Group meeting held in Japan in 2013, the Dalai Lama defended the Tibetan flag, saying Mao Zedong had given him his approval to keep and fly the flag during a meeting in 1954 (Radio Free Asia). He believes that the flag is a symbol of peaceful coexistence, promoting religious freedom, equality, and respect.

Regardless of Tibet’s current political status, Tibetans and their supporters commemorate Independence Day each year on February 13th - marking the 1913 declaration of Tibet’s independence by the Thirteenth

Dalai Lama. During such occasions, the flag-raising ceremony is a powerful expression of a people's desire for freedom from the Chinese occupation in Tibet. It stands as a stark reminder of many things: a call to duty, a shared resistance against Chinese authoritarianism, and the enduring struggle for freedom. For Tibetans, the flag is a living reinforcement of their ethnic identity and cultural heritage, which they assert as fundamentally distinct from that of China.

In contemporary times, much of mass mobilisation occurs through social media - and Tibetans in exile are actively engaged in these digital spaces. For over a year, a group of activists has campaigned to create a Tibetan flag emoji, distilling its vibrant design into a thumbnail-sized symbol. They have petitioned the Unicode Consortium - the global standards body that determines which emojis are officially recognised - but the proposal remains stalled (Wired).

Despite the strict prohibition imposed on the Tibetan flag within China, it continues to be revered and displayed - both by Tibetans living in exile and by those within Tibet - as a priceless inheritance passed down through generations and universally regarded as the national flag of Tibet.

Conclusion

The Tibetan national flag-rich in colour, mythic imagery, and political resonance-illuminates how a single emblem can condense centuries of cultural memory and channel contemporary aspirations for sovereignty. A vexillological lens reveals that its iconographic strata-the snow-clad mountain, radiating sun, paired snow lions, and swirling jewel-are not merely decorative but encode foundational narratives of geographic rootedness, Buddhist cosmology, and collective ethical life. Historically, the flag's standardisation under the Thirteenth Dalai Lama transformed disparate military banners into a unifying national symbol just as Tibet declared independence; its subsequent proscription after 1959 only intensified its potency as a banner of resistance.

Today the flag functions simultaneously as a material artefact hoisted at commemorations, a digital icon mobilised in online activism, and an imagined community's connective tissue that transcends state borders. Its contested yin-yang (gakyil) motif underscores Tibet's capacity to appropriate pan-Asian symbolism while asserting a distinct national identity, challenging reductive claims of cultural derivation from China. That complexity-at once syncretic and particular-positions the flag as a paradigmatic example of decolonial vexillology: an emblem whose meaning is continually renegotiated through exile, protest, and global media.

Re-evaluating the flag thus extends beyond cataloguing symbols; it foregrounds the lived stakes of representation for a people navigating displacement and occupation. Future scholarship might trace the flag's evolving semiotic life in digital spaces-or compare it with other stateless nations' banners-to deepen understanding of how visual symbols galvanise transnational movements. Ultimately, the Snow Lion Flag endures as a vivid testament to Tibet's ongoing struggle for cultural continuity, political recognition, and self-determination.

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प्राचीन भारतीय कला और वास्तुकला का विकास : स्तूप कला, मंदिर निर्माण कला, मूर्तिकला, चित्रकला, शिल्पकला के संदर्भ में
(Development of Ancient Indian Art and Architecture)

डॉ शालिनी सिंघल,
(सह-प्राध्यापक, इतिहास विभाग)
कॉलेज ऑफ वोकेशनल स्टडीज,
दिल्ली विश्वविद्यालय
Email: shalini.cvs@gmail.com

Abstract:

This research paper explores the evolution and significance of ancient Indian art and architecture, examining its major forms-stupa architecture, temple construction, sculpture, painting, and handicrafts-as integral to the spiritual, cultural, and social fabric of Indian civilization. It highlights how these artistic expressions developed over time, influenced by religious movements such as Buddhism and Hinduism, and how they served as mediums of devotion, symbolism, and societal reflection.

The paper begins by analyzing the development of stupas, initially simple mounds built to enshrine the relics of the Buddha, which gradually evolved into complex architectural structures adorned with carvings depicting scenes from the Buddha's life. It then delves into temple architecture, noting its formal elements-sanctum (garbhagriha), pavilion (mandapa), spire (shikhara), and enclosure (prakar)-and traces its stylistic evolution, particularly during the Gupta period.

The study further explores sculpture, both Buddhist and Hindu, highlighting its religious and social narratives and its role in shaping cultural identity. Painting, from early religious murals in Ajanta and Ellora to courtly Mughal miniatures, is shown to be a vibrant reflection of both divine and worldly themes. Lastly, the paper examines craft traditions such as metalwork, woodwork, and stone carving, showcasing their aesthetic and functional contributions to Indian art heritage.

In conclusion, the paper emphasizes that ancient Indian art and architecture not only fulfilled religious functions but also mirrored the collective psyche and way of life of Indian society. Their legacy continues to define India's rich cultural identity and global artistic influence.

सारांश:

प्राचीन भारतीय कला और वास्तुकला ने न केवल भारतीय समाज के सांस्कृतिक, धार्मिक और सामाजिक पहलुओं को गहराई से प्रभावित किया है, बल्कि यह भारतीय सभ्यता की विशिष्टता और समृद्धि का भी प्रतीक रही है। भारतीय कला और वास्तुकला का इतिहास कई शताब्दियों में विकसित हुआ और विभिन्न युगों में इसका रूप-रंग बदलता गया। प्राचीन भारत की कला और वास्तुकला के प्रमुख रूपों में स्तूप कला, मंदिर निर्माण कला, मूर्तिकला, चित्रकला और शिल्पकला का महत्वपूर्ण स्थान रहा है। इन सभी कला रूपों का विकास समय के साथ हुआ और प्रत्येक कला रूप ने भारतीय समाज, संस्कृति और धर्म को गहरे तरीके से प्रभावित किया। इस शोध पत्र का उद्देश्य इन कला रूपों का विस्तृत अध्ययन करना और उनके विकास, महत्व तथा ऐतिहासिक संदर्भ को उजागर करना है।

मुख्य शब्द: ।

स्तूप कला का विकास

स्तूप भारतीय वास्तुकला का महत्वपूर्ण हिस्सा हैं, विशेष रूप से बौद्ध धर्म के प्रसार के समय। स्तूपों का निर्माण मुख्य रूप से भगवान बुद्ध के अवशेषों या अन्य धार्मिक वस्तुओं को सुरक्षित रखने के उद्देश्य से किया जाता था। इनका स्वरूप पहले सामान्य ढेर जैसा था, लेकिन धीरे-धीरे इनकी वास्तुकला में बदलाव आया और वे भव्यता की ओर बढ़े।

स्तूपों का उद्देश्य और प्रारंभ

स्तूपों का प्राथमिक उद्देश्य भगवान बुद्ध के अवशेषों या उनके शिष्य और अन्य पवित्र व्यक्तियों के अवशेषों को सुरक्षित रख कर उनकी उपस्थिति का बोध कराना था। बौद्ध धर्म में, यह प्रतीकात्मक रूप से बुद्ध की उपस्थिति और उनके शिक्षाओं की निरंतरता को दर्शाता था। स्तूपों का उद्भव भारतीय उपमहाद्वीप में गौतम बुद्ध के पारिनिर्वाण के पश्चात हुआ; परम्परा उन्हें पूर्ववर्ती २७ बुद्धों के बाद धम्म के पुनरुद्धारक एवं प्रवर्तक के रूप में मानती है। सबसे प्रारम्भिक स्तूपों की बनावट सरल, गोलाकार थी, जैसे संकिसा स्तूप और भद्रशाला स्तूप।

स्तूप कला का विकास

स्तूप कला का समय के साथ विस्तार हुआ, और इनमें चित्रकला, शिल्पकला और वास्तुकला के तत्व जोड़े गए। बौद्ध स्तूपों की दीवारों पर भगवान बुद्ध के जीवन के विभिन्न घटनाओं के दृश्य उकेरे जाते थे। सांची और भरहूत के स्तूपों में चित्रित दृश्य और मूर्तियाँ भारतीय कला के उत्कृष्ट उदाहरण हैं, जो बौद्ध धर्म की शिक्षा और सिद्धांतों को दर्शाते हैं।

मंदिर निर्माण कला

भारतीय मंदिर निर्माण कला का विकास भी एक लंबी प्रक्रिया का परिणाम था। भारतीय मंदिरों की वास्तुकला ने न केवल धार्मिक स्थल के रूप में कार्य किया, बल्कि यह भारतीय संस्कृति और जीवन शैली के महत्व को भी दर्शाता था। मंदिरों का निर्माण विभिन्न धर्मों और उनके अनुयायियों के अनुरूप किया जाता था। प्राचीन भारतीय मंदिरों में विशेष रूप से भगवान शिव, विष्णु और अन्य देवी-देवताओं की पूजा की जाती थी।

मंदिर निर्माण के प्रमुख तत्व

भारतीय मंदिरों की संरचना में गर्भगृह, मंडप, शिखर और प्राकार प्रमुख तत्व होते थे। गर्भगृह वह स्थान था, जहाँ भगवान की मूर्ति रखी जाती थी। मंडप मंदिर का वह भाग था, जहाँ श्रद्धालु पूजा करते थे। शिखर मंदिर का ऊपरी भाग होता था, जो सीधे आसमान की ओर इशारा करता था। प्राकार मंदिर का चारदीवारी वाला हिस्सा होता था, जो पूरे मंदिर को घेरता था।

मंदिर कला का विकास

प्राचीन भारतीय मंदिरों का स्थापत्य शैलियों में परिवर्तन होता गया। गुप्त काल के दौरान मंदिर निर्माण कला में विशेष विकास हुआ। गुप्त काल के मंदिरों में उच्च गुणवत्ता की मूर्तियाँ और शिल्पकला का उत्कृष्ट उदाहरण मिलता है। ताम्र, कांस्य और पत्थर पर बनाई गई मूर्तियाँ और नक्काशी भारतीय मंदिरों को सांस्कृतिक धरोहर का एक प्रमुख हिस्सा बना देती हैं।

मूर्तिकला का विकास

प्राचीन भारतीय मूर्तिकला का उद्देश्य धर्म, संस्कृति और सामाजिक जीवन को व्यक्त करना था। भारत में मूर्तिकला के विभिन्न रूपों का विकास हुआ, जिनमें सबसे प्रमुख बौद्ध और हिंदू धर्म से संबंधित मूर्तियाँ थीं। भारतीय मूर्तिकला के सबसे बड़े उदाहरण बौद्ध स्तूपों और मंदिरों में पाए जाते हैं।

बौद्ध मूर्तिकला

बौद्ध मूर्तिकला में भगवान बुद्ध के जीवन के विभिन्न पहलुओं को चित्रित किया गया। प्रारंभ में, बुद्ध की मूर्तियाँ न केवल उनके शरीर के रूप में, बल्कि उनके 'ध्यान' और 'निर्वाण' की प्रतीकात्मकता के रूप में बनाई जाती थीं। इन मूर्तियों में सौंदर्य, शांति और ध्यान की भावना थी।

हिंदू मूर्तिकला

हिंदू धर्म में भगवान शिव, विष्णु, देवी दुर्गा और अन्य देवताओं की मूर्तियाँ बनाई जाती थीं। इन मूर्तियों का निर्माण न केवल पूजा और श्रद्धा के उद्देश्य से था, बल्कि यह भारतीय समाज के धर्म, संस्कृति और जीवन के विभिन्न पहलुओं को भी प्रदर्शित करता था। गुप्त काल और चोल काल के मूर्तिकला के उदाहरण अत्यंत सुंदर और विशिष्ट हैं, जो भारतीय शिल्पकला की महिमा को दर्शाते हैं।

मूर्तिकला का समाज में योगदान

मूर्तिकला भारतीय समाज के विभिन्न पहलुओं को चित्रित करती थी। इन मूर्तियों में न केवल धार्मिक चित्रण होते थे, बल्कि राजा-महाराजा, समाज, और उनके आचार-विचार को भी दर्शाया जाता था। मूर्तिकला ने भारतीय संस्कृति की पहचान बनाई और समाज के विभिन्न वर्गों के लिए एक संवाद का माध्यम प्रदान किया।

चित्रकला का विकास

चित्रकला भारतीय कला का एक और महत्वपूर्ण अंग रही है, जिसका उद्देश्य न केवल धार्मिक चित्रण था, बल्कि समाज और संस्कृति की अभिव्यक्ति भी था। भारतीय चित्रकला में समय के साथ कई बदलाव आए, जिनमें बौद्ध चित्रकला, हिंदू चित्रकला और मुस्लिम चित्रकला के तत्व शामिल थे।

प्रारंभिक चित्रकला

प्रारंभिक चित्रकला का मुख्य उद्देश्य धार्मिक चित्रण था, विशेषकर भगवान बुद्ध के जीवन और उनके सिद्धांतों को दर्शाने के लिए चित्रों का निर्माण किया गया। अजंता और एलोरा की गुफाओं में चित्रित दृश्यों ने भारतीय चित्रकला के प्राचीन रूप को उजागर किया है।

गुप्तकालीन चित्रकला

गुप्त काल में भारतीय चित्रकला ने अपूर्व विकास किया। गुप्त काल के चित्रकला में देवी-देवताओं के चित्रण, शाही दरबारों के दृश्य और सामाजिक जीवन की चित्रकला को देखा गया। अजंता और एलोरा की गुफाओं में गुप्तकालीन चित्रकला की बेजोड़ छाप देखने को मिलती है।

मुग़ल कालीन चित्रकला

मुग़ल काल में भारतीय चित्रकला पर इस्लामिक प्रभाव पड़ा, और इस दौरान शाही दरबारों में पेंटिंग्स के माध्यम से ऐतिहासिक घटनाओं और दरबारी जीवन को चित्रित किया गया। ताजमहल की दीवारों पर पाए गए चित्र और मुग़ल सम्राटों के चित्र भारतीय चित्रकला के एक नए युग की शुरुआत थे।

शिल्पकला का विकास

भारतीय शिल्पकला का विकास प्राचीन काल में हुआ था, और इसमें विभिन्न प्रकार की शिल्पकला का समावेश था, जैसे कि धातु शिल्प, काष्ठ शिल्प, कांच शिल्प, और पत्थर शिल्प।

धातु शिल्प

भारतीय धातु शिल्प में विशेष रूप से लौह और कांस्य का उपयोग किया गया था। लौह स्तंभ और कांस्य की मूर्तियाँ भारतीय धातु शिल्प के प्रमुख उदाहरण हैं।

पत्थर शिल्प और काष्ठ शिल्प

भारतीय पत्थर शिल्प ने मंदिरों, स्तूपों, और अन्य वास्तुकला के निर्माण में महत्वपूर्ण भूमिका निभाई। काष्ठ शिल्प में विशेष रूप से मंदिरों के दरवाजों, खिड़कियों और अन्य संरचनाओं के निर्माण में कला का योगदान रहा।

निष्कर्ष:

प्राचीन भारतीय कला और वास्तुकला ने भारतीय समाज की सांस्कृतिक और धार्मिक पहचान को सशक्त किया। स्तूप कला, मंदिर निर्माण कला, मूर्तिकला, चित्रकला और शिल्पकला के विभिन्न रूपों ने भारतीय सभ्यता की समृद्धि और विविधता को प्रदर्शित किया। इन कला रूपों का विकास न केवल धार्मिक उद्देश्यों के लिए हुआ, बल्कि भारतीय समाज की मानसिकता, विचारधारा, और जीवनशैली को भी प्रतिबिंबित किया। भारतीय कला और वास्तुकला ने विश्वभर में अपनी पहचान बनाई, और यह आज भी हमारे सांस्कृतिक धरोहर का हिस्सा है।

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The Cognitive Chain of Craving: Analysis of the Nine Stages of Mind Contamination and the Interceptive Role of Sati and Vipassanā

Narotam Singh
Ph.D. Candidate, Faculty of Psychology
Selinus University of Sciences and Literature, Italy
Email: narotam.singh@gmail.com

Abstract

This paper examines the Theravāda Buddhist framework of the "nine stages of mind contamination" as detailed in the Sutta Pitak text, the *Patisambhidāmagg*a in the Khuddaka Nikāya. It outlines the progression from initial sensory contact (*citta*) to an entirely defiled consciousness-aggregate (*viññāṇakkhandha*). The main emphasis is on the practical application of mindfulness (*sati*) and insight (*vipassanā*) as interceptive mechanisms at each stage. By analyzing how specific mindfulness practices (*satipaṭṭhāna*) counter the development of craving (*taṇhā*) and karmic formation, the paper elucidates the framework for purifying the mind and preventing suffering. This analysis examines the cognitive progression that leads to defilement and the specific contemplative skills required to interrupt it.

Keywords: *Sutta Pitak*, *Patisambhidāmagga*, *citta*, *sati*, *vipassanā*, mindfulness, insight, mind contamination, *satipaṭṭhāna*

Introduction

In Buddhist psychology, the process by which a neutral sensory incident transforms into a source of craving, attachment, and ultimately suffering is a central object of investigation. While this cognitive-affective chain reaction can unfold in less than a moment, the Abhidhamma literature provides a highly detailed, micro-level analysis of its progression. A key framework, found in the *Patisambhidāmagga*, outlines nine distinct stages of "mind contamination" (PureDhamma, n.d.). This model describes the sequential process through which an untrained mind moves from simple sensory registration to a state of consciousness fully enmeshed in defilements and karmic potential. Understanding this progression of contamination is not merely a theoretical exercise; it is foundational to the practice of liberation. The main purpose of this paper is twofold. First, it will present the nine-stage model of mind contamination, tracing its canonical origins within the *Pāli* Canon. Second, and more centrally, it will analyze the precise and practical roles of mindfulness (*sati*) and insight (*vipassanā*) as the primary tools for intercepting this cognitive continuum. By examining how mindfulness (sati) and insight (*vipassanā*) are applied at each stage, the aim here is to illuminate the sophisticated methods prescribed by the Buddhist tradition for dismantling the roots of suffering.

Foundational Concepts: Mindfulness (*sati*) and Insight (*vipassanā*)

Before analyzing the nine-stage process, it is crucial to define the two primary faculties employed to counteract it: sati (mindfulness) and vipassanā (insight). In early Buddhist practice, these are distinct but synergistic qualities of mind (Access to Insight, n.d.).

Sati (Mindfulness)

The Pāli word *sati* derives from the verb *sarati*, meaning "to remember" or "to keep in mind" (Dhammatalks.org, n.d.). In the context of the Noble Eightfold Path, Right Mindfulness (sammā-sati) is defined as the practice of remaining focused on four frames of reference: the body, feelings, mind, and dhammas (mental qualities or phenomena), while being "ardent, alert, and mindful, putting aside greed and distress" (Access to Insight, n.d.). Bhikkhu Bodhi clarifies that sati is not just bare observation but a "lucid awareness coupled with the function of retention," which recollects the object of attention moment by moment to prevent the mind from wandering (Bodhi, n.d.). The primary function of Sati is to hold a present phenomenon in steady, non-reactive awareness, thereby preventing distraction and steadying the mind (Access to Insight, n.d.).

Vipassanā (Insight)

The term vipassanā is a compound of *vi-* ("special," "deeply," or "through") and *passati* ("to see"). It is therefore translated as "clear-seeing," "penetrative insight," or "super-seeing" (Tricycle, n.d.). Vipassanā is not a specific technique but a quality of discerning wisdom that investigates a phenomenon held in awareness by sati. Its function is to penetrate the true nature of reality, specifically seeing the three characteristics of all conditioned phenomena: impermanence (*anicca*), unsatisfactoriness (*dukkha*), and non-self (anattā) (Access to Insight, n.d.). While sati acts as the gatekeeper that stabilizes the mind, vipassanā is the surgeon that generates the liberating discernment (*paññā*) needed to weaken craving and uproot delusion (Bodhi, n.d.; Wikipedia, n.d.).

The Nine Stages of Mind Contamination

The nine-stage model of cognitive contamination is enumerated in the Abhidhamma literature, specifically within the Paṭiccasamuppāda Vibhaṅga ("Analysis of Dependent Origination") section of the Patisambhidāmagga, a text included in the Khuddaka Nikāya of the Pāli Canon (PureDhamma, n.d.; Buddhism StackExchange, n.d.). This framework details how, in an untrained mind, a single mind moment (*citta*) can rapidly progress through a sequence of defiling phases upon encountering a sensory object (*nimitta*).

The nine stages are as follows (PureDhamma, n.d.; SuttaCentral, n.d.):

1. *Citta* (Bare Registration): The mind simply registers that a sensory object has arisen (e.g., "A smell has appeared"). There is no discrimination or feeling at this initial moment of contact.
2. *Manō* (Mental Inspection): The mind measures or compares the object against past experiences to classify it (e.g., "It is a pizza.").
3. *Mānasa* (Specific Recognition): A more specific perception is formed based on inherent human conceptualizations (*saññā*), such as, "That is a delicious-smelling pizza."
4. *Hadayan* (Initial Grasping): The mind attaches to the perception, and an initial liking or disliking arises in the "heart" (e.g., "Oh, I like that smell!"). This is the seed of craving.
5. *Paṇḍaran* (Intensification): The initial attachment intensifies and solidifies, moving toward intense craving or clinging (*upādāna*) (e.g. "I really want to eat that pizza now! ").

6. *Mano-Manāyatanam* (Mind as Receptacle): The mind becomes a full "receptacle" (*āyatana*) for the object, consumed by it and ready to pursue the associated urge. (e.g., “I can't think about anything else until I have a slice.”)
7. *Mana-Indriyaṃ* (Mind as Faculty): The now-defiled mind asserts itself as a dominant sense faculty (*indriya*), creating a powerful impulse (*parilāha*) to act on the craving. (e.g., “I feel an overwhelming urge to get up, go to the kitchen, and grab a piece of that pizza immediately.”)
8. *Viññāṇa* (Absorbed Consciousness): Consciousness becomes fully absorbed in the object of craving, losing connection with wisdom (ñāṇa) and the true nature of the phenomenon. (e.g., “All my awareness is focused solely on the taste and sensation of eating this pizza “)
9. *Viññāṇa-Khandh*a (Defiled Consciousness-Aggregate): The consciousness-aggregate is now fully formed, weaving together past, present, and future conditions. It is heavy with karmic potential and far removed from a state of purity. (e.g.,”This deep absorption in the craving for food has now solidified”)

This framework is reiterated in later authoritative commentaries, such as Buddhaghosa's Visuddhimagga (Path of Purification), which draws on the same Abhidhammic analysis of dependent origination (eDhamma, n.d.).

Application of Sati and Vipassanā as Interceptive Tools

The primary significance of the nine-stage model lies in its application as a diagnostic map for contemplative practice. At each stage, sati (mindfulness) and vipassanā (insight) can be applied to interrupt the sequence and prevent the maturation of defilements. The four foundations of mindfulness (*satipaṭṭhāna*)-mindfulness of body, feelings, mind, and dhammas-serve as the comprehensive toolkit for this intervention (Access to Insight, n.d.).

Stage 1 & 2: Citta (Registration) & Manō (Inspection)

- **Process**: A sensory object makes contact and is immediately compared to past experience. Latent views and evaluative biases begin to stir.
- **Role of Sat**i: Mindfulness, applied as mindfulness of dhammas (specifically, the six sense-bases), simply notes "contact has occurred" or "inspecting, inspecting" without adding a narrative. This follows the instruction in the Satipaṭṭhāna Sutta (MN 10) to be aware of phenomena merely as they arise (Access to Insight, n.d.).
- **The role of Vipassanā**: Insight penetrates this initial moment, revealing that the sensory sign flashes into existence and ceases instantly. It is recognized as impermanent and non-self. The process of inspection is seen as being conditioned by past memory, revealing dependent origination (paṭiccasamuppāda) in action. This prevents a fixed view from crystallizing (Access to Insight, n.d.).

Stage 3: Mānasan (Recognition)

- **Process:** A specific concept is applied to the object ("beauty," "threat," "me"). Conceptual fixation begins.

- **Role of Sati:** The practice shifts to mindfulness of mind (cittānupassanā), where the practitioner mentally labels the activity as "perceiving", perceiving without becoming attached to the content of the perception (Access to Insight, n.d.).
- **The Role of Vipassanā**: Insight penetrates the constructed nature of perception itself. Qualities like "beauty" or "ugliness" are seen not as inherent properties of the object, but as empty mental imputations. This undermines the reality of the concept (Access to Insight, n.d.).

Stage 4: Hadayan (Initial Grasping)

- **Process:** An initial feeling tone of pleasant, unpleasant, or neutral arises, and the mind begins to grasp at it.
- **Role of Sati:** The practitioner applies mindfulness of feeling (vedanānupassanā), noting "pleasant," "unpleasant," or "neutral" with equanimity. The focus is on the raw feeling tone itself, before it solidifies into an emotional reaction or craving (Access to Insight, n.d.).
- **The role of Vipassanā**: Insight recognizes that this feeling, like all phenomena, is impermanent. This is likened to seeing the "first dart" of physical sensation without allowing the "second dart" of mental reactivity and suffering to follow, as described in the Sallatha Sutta (SN 36.6) (Access to Insight, n.d.).

Stage 5: Paṇḍara (Intensification)

- **Process**: The initial liking or disliking intensifies into the full-blown mental hindrance of sensual desire or ill will. Craving (taṇhā) swells.
- **Role of Sati**: Mindfulness of dhammas is applied, specifically to the five hindrances. The practitioner clearly recognizes "sensual desire has arisen" and observes it with an attitude of letting go, as prescribed in the Satipaṭṭhāna Sutta (Access to Insight, n.d.).
- **Role of Vipassanā:** Insight actively contemplates the impermanence of the attractive object and the feeling it generates. This repeated contemplation "drains the juice" from the craving, weakening its power, a method detailed in the insight knowledges (vipassanā-ñāṇa) of the Visuddhimagga (Access to Insight, n.d.).

Stage 6 & 7: Mano-Manāyatanam (Receptacle) & Manindriya (Impulse)

- **Process**: The mind becomes fully occupied by the object, and a strong urge to act on the craving arises. Unwholesome volition (saṅkhāra) is formed.
- **Role of Sati:** With clear comprehension (sampajañña), mindfulness observes the mind turning into a "channel" for the object and notes the intention to act as it forms. The mind is guarded like a gatekeeper, as instructed in the Mahā-satipaṭṭhāna Sutta (DN 22), so the raw urge is seen before it translates into action (Dhammatalks.org, n.d.).
- **The role of Vipassanā**: Insight sees volition itself as just another conditioned mental phenomenon, arising and passing away due to its causes. This cuts through the illusion of a central "controller" or "I" that decides to act, revealing the impersonal nature of intention (Access to Insight, n.d.).

Stage 8 & 9: Viññāṇa (Absorption) & Viññāṇakkhandha (Aggregate)

- **Process**: Consciousness is fully absorbed in craving, the self-view hardens, and a complete, karmically potent consciousness aggregate is formed.
- **Role of Sati:** Mindfulness is trained on the arising and ceasing of Consciousness itself, moment by moment. The practice culminates in holding all five aggregates (form, feeling, perception, mental formations, Consciousness) in view and applying the reflection, "This is not mine, this I am not, this is not my self" (Access to Insight, n.d.).
- **Role of Vipassanā:** With the three characteristics of existence now fully clear, the meditator experiences disenchantment (nibbidā) toward all conditioned phenomena, including Consciousness itself. At its culmination, path-knowledge (magga-ñāṇa) arises, which cuts the root of all defilements, leading to the purification of insight as stated in the Dhammapada (Dhp 274) (Access to Insight, n.d.).

In essence, this nine-stage framework serves as a detailed diagnostic map for contemplative practice. By applying targeted mindfulness and insight at each juncture, a practitioner can deconstruct the process of mental proliferation before it solidifies into suffering. This intervention is the very practice of going "against the stream" (*paṭisotagāmī*), transforming a descriptive model of defilement into a prescriptive path toward purification and ultimate liberation.

Conclusion

The nine-stage model of mind contamination from the Patisambhidāmagga offers an exact and psychologically sophisticated map of how suffering is generated at a cognitive level. It demonstrates that the path from a neutral sensory event to a defiled state of mind is not a single leap but a rapid, sequential chain of events, each providing an opportunity for intervention. The contemplative practices of sati and vipassanā are presented not as general states of relaxation, but as particular and targeted skills. Sati functions as the vigilant watchdog, bringing steady, non-reactive awareness to each link in the chain. At the same time, vipassanā acts as the discerning surgeon that cuts through delusion by uncovering the impermanent, unsatisfactory, and selfless nature of each component. By cultivating these faculties in tandem, the practitioner can systematically dismantle the process of contamination at its root, preserving the mind's inherent luminosity and progressing toward the ultimate goal of liberation.

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The Theoretical Framework: Mind Consciousness and the Prefrontal Cortex

Jeet Baudh[1], Narotam Singh[2]*, Amita Kapoor[3]
[1]Independent Researcher
[2]Ph.D. Candidate, Faculty of Psychology
Selinus University of Sciences and Literature, Italy
*Email: narotam.singh@gmail.com
[3]Former Associate Professor, SRCASW, University of Delhi

Abstract

Recent dialogues between Buddhist psychology and cognitive neuroscience reveal striking convergences that invite deeper inquiry. This paper extends that dialogue by examining how the Buddhist construct of mano-viññāṇa (mind consciousness, the Sixth Consciousness) aligns with contemporary models of prefrontal function. In Buddhist teachings, Mind Consciousness is viewed as an executive hub, crucial for perception, emotion, and thought. It is likened in classical exegesis to a "stage manager" that selects, amplifies, or suppresses mental objects to shape experience and guide intentional action. These capacities map closely onto the functions of the prefrontal cortex (PFC), which serves as a neural "conductor" for top-down attention, working-memory manipulation, affective appraisal, and metacognitive monitoring. This paper explores the parallels between the integrative, evaluative, and self-regulatory features of mano-viññāṇa and the operations of the distributed neural architecture, including thalamo-cortical relays, limbic memory circuits, and prefrontal control networks, that underpins executive oversight. By anchoring ancient introspective maps within modern neurobiology, this integrative framework yields a more comprehensive account of human cognition and affect than either tradition can provide alone.

Keywords: Buddhist Psychology, Mind Consciousness, *Mano-viññāṇa*, Prefrontal Cortex (PFC), Cognitive Neuroscience, Executive Functions, Neuroplasticity, Mindfulness, Metacognition, Consciousness

Introduction

Human cognition and emotion have long captivated philosophers, contemplative practitioners, and scientists alike. In recent years, dialogues between Buddhist psychology and cognitive neuroscience have revealed striking convergences that invite deeper inquiry. This paper extends that dialogue by examining how the Buddhist construct of *mano-viññāṇa* (mind consciousness), the Sixth Consciousness, aligns with contemporary models of prefrontal function.

Buddhist psychology distinguishes six primary modes of consciousness. The sixth, *mano-viññāṇa*, functions as an executive hub that seamlessly weaves together exteroceptive input from the five senses with the brain's endogenous stream of memories, images, emotions, and volitions. In classical Abhidhamma exegesis, it is likened to a "stage manager" (*dhammatthiti*) that selects, amplifies, or

suppresses mental objects, thereby shaping phenomenological experience and guiding intentional action. This capacity for integrative control is considered indispensable for developing the discriminative wisdom (*paññā*) that leads to liberative insight (*vipassanā*).

From a neuroscientific perspective, these executive capacities map closely onto the functions of the prefrontal cortex (PFC). The PFC, with its various subdivisions, serves as a neural "conductor" that synchronizes top-down attention, working-memory manipulation, cognitive flexibility, and metacognitive monitoring. Contemporary cognitive science would recognize the operations described in Buddhist texts as a flexible attentional control system that dynamically configures what is important across sensory and affective domains.

By anchoring the ancient introspective maps of Buddhist psychology within modern neurobiology, this paper aims to advance an integrative framework. We will trace the functions attributed to mano-viññāṇa in classical sources and map these operations onto the well-established functions of the prefrontal cortex, highlighting key points of empirical and theoretical convergence. This synthesis seeks to illuminate both the Buddhist model of consciousness and the neural architecture that underlies our capacity for self-awareness and transformation.

Mind Consciousness (Sixth Consciousness)

First, we trace the historical emergence of *mano-viññāṇa*, elucidate its integrative cognitive functions, and align these classical insights with contemporary neuropsychology and empirical findings. This roadmap situates the ensuing discussion, spanning doctrinal origins, cognitive operations, neural parallels, and empirical evidence,so that the reader can appreciate how each strand converges on a unified account of mind consciousness.

Historical and Cultural Context

The idea of a distinct mind consciousness (*mano-viññāṇa*) took shape in the early strata of the *Pāli* Canon and *Āgama* collections, where it was positioned alongside the five sensory modes as an additional, qualitatively different locus of experience. Emerging within the intellectual ferment of ancient India, in dialogue with contemporaneous Brahmanical and Śramaṇa schools, this proposal reframed cognition as something more than a passive reception of sensory data. Over subsequent centuries the concept travelled with Buddhism across Asia, evolving within each cultural and doctrinal milieu. Theravāda scholastics largely retained the canonical sixfold scheme, whereas *Mahāyāna* exegetes such as the *Yogācāra* school elaborated an eight- or even nine-consciousness model, introducing the ālaya-vijñāna (storehouse consciousness) and refining the functional contours of mind consciousness. These debates were never purely theoretical: by locating the roots of craving, ignorance, and insight in the operations of *mano-viññāṇa*, Buddhist communities forged practices that foregrounded moment-to-moment awareness and critical reflection. Over time such practices infused monastic curricula and lay customs alike, embedding mindfulness and introspection into the ethical fabric of societies from Sri Lanka to Japan.

Functions and Attributes

Unlike the five sensory consciousnesses, which are locked to specific sense organs and their discrete objects, mind consciousness operates as an integrative hub. It receives the raw outputs of vision, audition, gustation, olfaction, and tactility, blends them with endogenous imagery, memories, and affective tones, and thus constructs a coherent phenomenal world. Within this constructive process lie the seeds of both delusion and liberation: the same mechanisms that weave percepts into a stable narrative of "me" and "mine" can, when examined with disciplined attention, reveal their contingent and transient nature. Buddhist analyses therefore treat mano-viññāṇa as the arena in which the illusion of a solid ego crystallises, but also as the very faculty capable of recognising its own empty, interdependent character. In contemporary cognitive terms, it performs operations analogous to high-level attention, working-memory integration, and metacognitive monitoring.

Contemporary Interpretations and Neuropsychological Parallels

Modern psychology approaches similar territory through the construct of metacognition, the capacity to represent and regulate one's own mental states. Empirical work suggests that such self-reflexive monitoring depends heavily on prefrontal circuitry and its interaction with the default-mode and salience networks. Although no single neural module can be equated with mano-viññāṇa, converging evidence points to the dorsolateral and ventromedial prefrontal cortex as critical nodes for synthesising multisensory information, evaluating its personal relevance, and generating the autobiographical narrative that underpins a sense of self. Contemplative-neuroscience studies extend this picture by showing that sustained mindfulness training, often operationalised through Ānāpānasati, modulates functional connectivity within these networks, dampens default-mode activation during rest, and enhances oscillatory coupling associated with cognitive flexibility. Such findings lend provisional neurobiological plausibility to classical claims that refining mind consciousness attenuates egocentric reactivity and fosters insight.

Empirical Correlations with Neuropsychological Models

A growing body of neuroimaging research reports structural thickening of the rostral anterior cingulate, increased fractional anisotropy in fronto-limbic white matter tracts, and task-related boosts in PFC beta-band power among experienced mindfulness practitioners. These neural signatures correlate with behavioural indices of improved emotion regulation, attentional stability, and perspective-taking, precisely the capacities ascribed to an awakened mano-viññāṇa. Longitudinal designs further demonstrate that even brief (8–12-week) mindfulness interventions can produce measurable changes in gray-matter density and network efficiency. While methodological caveats remain, the convergence of subjective reports, behavioural assays, and multimodal imaging invites an integrative framework in which the Buddhist taxonomy of consciousness illuminates, and is illuminated by, cognitive neuroscience. Future work might refine this framework through high-resolution laminar fMRI, magnetoencephalographic tracking of respiratory-entrained neural rhythms, and phenomenologically informed first-person data, thereby advancing both theoretical rigour and translational impact.

The foregoing analysis delineates the principal neuro-cognitive operations classical sources ascribe to mano-viññāṇa, thereby fulfilling our first objective.

Neuropsychological Aspects of Mind Consciousness

In this section, we attempt to map these canonical operations onto well-established functions of the prefrontal cortex (PFC), highlighting key points of empirical convergence. Scientific attempts to ground the Buddhist notion of mano-viññāṇa in the living brain begin with a survey of those neural systems that collectively construct, evaluate, and refine conscious experience. Although no single structure can be mapped one-to-one onto the Sixth Consciousness, convergent evidence indicates that an ensemble of subcortical relays, limbic memory circuits, and prefrontal control networks cooperates to reproduce the integrative, affectively toned, and reflexive operations described in classical texts.

Distributed Neural Architecture Underlying Integrative Cognition

At the first tier of integration, the thalamus functions as a dynamic relay that routes sense-specific signals toward primary and associative cortical fields while simultaneously receiving descending modulatory input from fronto-parietal control regions. This bidirectional traffic transforms raw afferent data into context-sensitive percepts, a process closely paralleling the classical description of mano-viññāṇa as the agent that confers salience upon momentary impressions.

Beyond initial relay, limbic structures impart mnemonic and affective colour. The hippocampus consolidates episodic traces, binding multisensory features into coherent engrams that can later be re-activated, while the amygdala tags a subset of those traces with emotional valence and motivational urgency. Together they endow experience with the richness of personal meaning that Buddhist analysis locates squarely within mind consciousness.

Higher still in the cortical hierarchy, dorsolateral, ventromedial, and orbitofrontal sectors of the prefrontal cortex orchestrate prospective reasoning, inhibitory control, and metacognitive appraisal. These regions integrate thalamo-cortical feed-forward streams with hippocampo-amygdalar feedback, thereby enabling the sort of flexible, executive oversight that Abhidhamma commentaries liken to a stage manager selecting and sequencing mental objects. White-matter conduits such as the superior longitudinal fasciculus and corpus callosum bind these widely distributed nodes into temporally precise, oscillatory networks whose synchrony predicts the coherence of phenomenological experience.

The Prefrontal Cortex as Executive Substrate of Mind Consciousness

The prefrontal cortex merits special attention because its microcircuitry embodies many of the computational motifs, recurrent excitation, mixed selectivity, neuromodulatory gain control, required for the reflective, self-regulatory qualities of the Sixth Consciousness. Anatomically, granular dorsolateral fields support working-memory maintenance and set-shifting, ventromedial sectors track cost–benefit landscapes and integrate interoceptive cues, while orbitofrontal ensembles encode outcome probabilities and social contingencies. Functionally these subdivisions interact through theta and beta band synchronisation, generating a global workspace in which competing representations are evaluated against long-term goals and ethical norms.

When the PFC operates efficiently, individuals exhibit foresight, emotional equanimity, and social attunement, traits that Buddhist sources regard as signs of a well-cultivated mind consciousness. Conversely, lesions, developmental insults, or neuropsychiatric disorders that compromise prefrontal

integrity produce impulsivity, affective lability, and diminished self-monitoring, echoing classical accounts of an unguarded mano-viññāṇa that is easily captured by craving and aversion.

Neuroplasticity, Mindfulness, and the Cultivation of Integrative Awareness

The brain's architecture is not static. Experience-dependent plasticity continually remodels synaptic weights, dendritic arborisation, and large-scale connectivity, thereby offering an empirical substrate for contemplative claims that disciplined attention can refine consciousness. A growing literature demonstrates that regular engagement with *Ānāpānasati* and related mindfulness practices thickens prefrontal gray matter, enhances hippocampal–prefrontal coupling, and attenuates amygdalar reactivity to threat cues. Diffusion-tensor imaging further reveals increased fractional anisotropy along fronto-limbic tracts after eight weeks of attentional training, suggesting bolstered transmission efficiency within the very circuits implicated in executive oversight.

These anatomical and functional adaptations dovetail with subjective reports of heightened meta-awareness, emotional balance, and reduced cognitive fragmentation, the experiential hallmarks of a refined mind consciousness. Accordingly, mindfulness-based interventions have been deployed as adjunctive treatments for affective disorders, substance misuse, and attentional dysregulation, with meta-analyses indicating moderate-to-large effect sizes that correlate with indices of prefrontal engagement.

In sum, neuroscientific research converges on a multi-layered model in which thalamo-cortical relays, limbic memory systems, and prefrontal control hubs collaborate to instantiate the integrative, evaluative, and self-regulatory features that Buddhist psychology locates in mano-viññāṇa. The malleability of these networks under contemplative training not only supports classical soteriological claims but also furnishes a translational pathway whereby ancient insights into consciousness can inform modern therapeutic science.

Limitations and neuro-anatomical nuance. Although the present discussion foregrounds the pre-frontal cortex (PFC) when interpreting the Abhidhamma construct of *mano-viññāṇa*, this correspondence is meant as a heuristic analogy, not a homology. Mano-viññāṇa is fundamentally a phenomenological category, a way of describing the subjective coordination of mental events, rather than a discrete anatomical locus. Modern systems neuroscience likewise emphasises that executive regulation is an emergent property of distributed large-scale networks. In addition to the fronto-parietal control circuitry centred on the PFC, two networks are especially relevant:

- the **default-mode network** (DMN), implicated in self-referential mentation, autobiographical memory and mental time travel (Buckner, Andrews-Hanna & Schacter 2008);
- the **salience network** (SN), anchored in anterior insula and dorsal anterior cingulate, which mediates interoceptive awareness and dynamic switching between internal and external modes of attention (Seeley et al. 2007; Menon 2015).

These systems interact continuously with pre-frontal hubs; hence the PFC should be viewed as central but not exclusive in underpinning the functions traditionally attributed to mano-viññāṇa. A network-level framing guards against neuro-reductionism and better accommodates converging evidence from functional connectivity and lesion studies.

Discussion and Conclusion

The present analysis set out to build a theoretical bridge between the classical Buddhist understanding of mind consciousness (*mano-viññāṇa*) and the contemporary neuroscientific model of the prefrontal cortex (PFC). By tracking the functional descriptions from canonical and commentarial texts, we have demonstrated that the operations ascribed to the Sixth Consciousness converge strikingly with the executive functions orchestrated by the PFC. The classical depiction of *mano-viññāṇa* as a "stage manager", integrating sensory inputs, coloring them with affective and mnemonic tone, and directing attentional resources, finds a powerful neurobiological parallel in the PFC's role as a central conductor of cognition and behavior.

This convergence carries several important implications. First, for Buddhist studies, it lends empirical plausibility to a core component of its psychological framework. The intricate, introspectively derived model of mano-viññāṇa is shown to be not merely a philosophical abstraction but a concept with a tangible substrate in the brain's neural architecture. It validates the sophisticated understanding of mental function developed by contemplative traditions centuries before the advent of modern imaging tools.

Second, for cognitive neuroscience, the Buddhist model offers a finely grained phenomenology of mental events that can enrich and guide future research. It provides hypothesis-generating taxonomies that go beyond standard Western psychometric constructs, framing executive functions within a broader context of ethical development, mental training, and transformative potential. The concept of a well-cultivated *mano-viññāṇa* suggests that executive control is not a static capacity but a skill that can be refined to produce profound shifts in well-being and perception.

Nonetheless, it is crucial to approach this synthesis with nuance. The goal is not to create a simplistic one-to-one map where the PFC is *mano-viññāṇa*. Such a reductionist view would fail to appreciate the complexity of both systems. The PFC operates within a widely distributed network of thalamic, limbic, and cortical regions, and mano-viññāṇa is a rich phenomenological construct embedded in a soteriological framework that resists complete capture by third-person measures. The value of this alignment lies not in equivalence, but in the productive dialogue it fosters.

In conclusion, integrating Buddhist psychology with neuropsychology yields a more comprehensive account of human cognition and affect than either tradition can provide alone. Neuroscientific research on the PFC furnishes a plausible biological rationale for the integrative, evaluative, and self-regulatory features that Buddhist psychology locates in *mano-viññāṇa*. This theoretical framework establishes a solid foundation for empirical investigation into how contemplative practices designed to train mind consciousness may, in turn, reshape the very prefrontal circuitry responsible for executive control, thereby illuminating the mind's profound capacity for transformation.

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बुध-धम्म के उत्थान में बिहार की महान् भिक्खुनियों एवं उपासिकाओं का योगदान। (Contribution of Eminent Bhikkhunis and Upasikas of Bihar in the Rise of Buddhism)

धीरज कु. निर्भय 'दसानन',
बौद्ध-अध्ययन विभाग, दिल्ली विश्वविद्यालय
Email: dhiraj.nirbhay@gmail.com

Abstract

This research paper delves into the influential role played by the women of Bihar - specifically bhikkhunis (ordained nuns) and upasikas (lay female followers) - in the development and propagation of Buddhism during and after the time of the Buddha. It provides a socio-historical analysis of how these women overcame deep-rooted patriarchal norms to become pivotal figures in religious reform and spiritual leadership.

The study foregrounds the active involvement of notable female figures such as Mahapajapati Gotami, Khema, Patacara, Dhammadinna, Bhadda Kundalakesa, and Visakha, among others. Drawing on canonical sources like the Therigatha and Jataka Tales, the paper chronicles their personal transformations - from royal consorts, aristocrats, and courtesans to enlightened bhikkhunis - revealing how each woman's spiritual journey became a testimony to inner resilience and dharmic conviction.

Through these biographies, the paper highlights themes of gender equality, renunciation, spiritual discipline, and the struggle against societal injustices. It also underscores Bihar's historical significance as a cradle of early Buddhist education, monastic culture, and women's emancipation within the Buddhist sangha.

A significant part of the study is devoted to Sanghamitta's mission to Sri Lanka, where she established a bhikkhuni sangha, emphasizing the transnational impact of Bihar's Buddhist women. The author argues that this legacy of inclusion and spiritual contribution laid the foundation for a more egalitarian vision of society.

सारांश:

यह शोध-पत्र बिहार-प्रदेश की महान् भिक्खुनियों एवं उपासिकाओं के माध्यम से बुध-धम्म के उत्थान में स्त्रियों के अद्वितीय योगदान का पुनर्मूल्यांकन करता है। ऐतिहासिक-सामाजिक विश्लेषण द्वारा यह दिखाता है कि महापजापती गोतमी, खेमा, पटाचारा, धम्मदिन्ना, विसाखा, अम्बपाली आदि स्त्रियों ने न केवल भिक्खुनी-संघ की स्थापना और विस्तार में अग्रणी भूमिका निभाई, बल्कि दान, शिक्षण, व्यवस्थापन और धम्म-प्रचार के माध्यम से बौद्ध समुदाय की आधारशिला मज़बूत की। थेरीगाथा और जातक-कथाओं का तुलनात्मक अध्ययन उजागर करता है कि तत्कालीन पितृसत्तात्मक समाज में भी इन नारियों ने आध्यात्मिक स्वतंत्रता, सामाजिक समानता और आर्थिक सहयोग के माध्यम से बुध-धम्म को जन-जन तक पहुँचाया। शोध निष्कर्षत: स्पष्ट करता है कि बिहार की स्त्रियाँ नारी-सम्मान, शिक्षा व करुणा पर आधारित बौद्ध सांस्कृतिक परम्परा की संवाहक रहीं और भिक्खुनी-संघ वैश्विक स्त्री-समाज को बौद्ध धर्म की अमूल्य देन है।

मुख्य शब्द: अछूत, अर्हत्व, इतिहास, थेरीगाथा, देवदासी-प्रथा, बिहार, बुध-धम्म, भिक्खुनी-संघ, संस्कृति, सतीप्रथा

परिचय

महाकारुणिक बुध की प्रमुख महिला शिष्याएं-

महामानव बुध ने महिलाओं को नाम प्रदान किए, दोनों भिक्खुनी और उपासिका, जो पवित्रता और सदाचारी जीवन के उदाहरण थे। ये क्रमशः अंगुत्तर निकाय के पंचम-वग्गा और षष्ठ-वग्गा में सूचीबद्ध हैं; -
वरिष्ठता में सबसे आगे: महापजापती गोतमी
महान् ज्ञान में सबसे आगे: खेमा

मानसिक शक्ति में सबसे आगे: उप्पलवण्णा
विनय कण्ठस्थ करने में सबसे आगे: पटाचारा
धम्म बोलने में सबसे आगे: धम्मदिन्ना
अवशोषण में सबसे आगे: सुंदरी नंदा
ऊर्जा में सबसे आगे: सोना
पेशनीगोई में सबसे आगे: सकुला
तीव्र अंतर्दृष्टि में सबसे आगे: भद्दा कुण्डलकेसा
पिछले जन्मों को याद करने में सबसे आगे: भद्दा कपिलानी
महान् अंतर्दृष्टि में सबसे आगे: भद्दा कच्चना
मोटे वस्त्र धारण करने में अग्रणी: किसागोतमी
आस्था में सबसे आगे: सिंघालकामाता

उपासिकाओं (गृहणियों) में अग्रणी: -
शरण के लिए पहली बार जाने में सबसे आगे: सुजाता सेनयाधिता
दाता के रुप में अग्रणी: विसाखा
विद्या में अग्रणीः खुज्जुत्तरा
सबसे पहले जो मेत्ता में रहती है: सामवती
अवशोषण में सबसे आगे: उत्तरानंदमाता
उत्तम वस्तुएँ देने में सबसे आगे: सुप्पवास कोलियधिता
बीमारों की देखभाल में सबसे आगे: सुपिया
अनुभवात्मक विश्वास में अग्रणी: कात्यायनी
विश्वसनीयता में सबसे आगे: नकुलमाता
मौखिक प्रसारण के आधार पर विश्वास में सबसे आगे: कुरारघरा की काज़ी

शोध-प्रविधि - ऐतिहासिक सन्दर्भ में बिहार और बुध-भिक्खुनी संघ का सामाजिक अन्वेषण।

विषय-प्रवेश

भगवान् बुध के जीवन-काल में बिहार में बुध-धम्म के अनुयायी पुरुषों के उल्लेख सैकड़ों प्राचीनतम ग्रंथों व पुरातात्विक अवशेषों में प्राप्त होते हैं। वहीं बुध-पुत्तियों के उल्लेख भी दर्जनों प्राचीन ग्रंथों व सैकड़ों पुरातात्विक अवशेषों से स्पष्ट होते हैं। इसलिए बुध-धम्म के उत्थान व प्रसार में बिहार-प्रदेश की नारियों के सहयोग की चर्चा हमने यहाँ करने का प्रयास किया है। उस समय भारतीय समाज में नारियों की स्थिति क्या थी, इस ओर जब हम अच्छी तरह ध्यान देते हैं, तब हम देखते हैं कि नारियों ने बुध-धम्म के विकास में जितनी भी सहायता पहुँचाई, वह तात्कालीन भिक्खु-संघ और सामाजिक पुरुषों से बिल्कुल भी कमतर नहीं मानी जा सकती। पूर्णतया छान-बीन करने पर हम देखेंगे कि बुध-काल से पहले साधारण जन नारी की समाज में बहुत उन्नत अवस्था नहीं थी। सामाजिक रुप में सामान्य जन की स्थिति दासता और सेवा-वृत्ति में हम पाते हैं, उसी तरह नारी की स्थिति भी गृह-प्रबन्ध और पतिसेवा में ही विशेष रुप से देखते हैं।

अन्य सम्पत्तियों की तरह कन्या भी बेची और खरीदी जा सकती थी। बाँझ होने पर अथवा सन्तानवती होने के बाद भी बाँझ हो जाने पर, उसे पति त्याग सकता था। यदि किसी पुरुष के पुत्र हो, तो उसकी सम्पत्ति उसकी पत्नी को न मिलकर पुत्र को ही मिलती थी। इतना ही नहीं, उसके पुत्र के बाद भी उसके पौत्र को ही मिलती थी, पर उस बूढ़ी दादी का सम्पत्ति पर कतई अधिकार नहीं था। इस तरह की अनेक बातों से नारी-समाज की स्थिति का पता हमें चलता है, जो बुध-काल या उससे पूर्व के काल का है।

बुध-कालीन नारी-समाज की कुछेक स्थिति का पता तो बुध 'जातक-कथाओं' में भी मिलता है। जातक-कथाओं का निर्माण-काल भी तथागत बुध के समय से मौर्यकाल तक का हो सकता है; क्योंकि जातक की कहानियों के आधार पर बने चित्र हमें भरहुत, साँची

और बोधगया की वेष्टन-वेदिकाओं की दीवारों पर उत्कीर्ण मिलते हैं, जिनका निर्माण सुंग-काल में हुआ था। इससे सिद्ध है कि सुंग-काल में जातक-कथाओं की प्रसिद्धि समाज में पूर्णतया हो गई थी, जिसके कारण उनके चित्र भी बनने लग गये थे। जातक-कथाओं में वे ही कहानियाँ, किवदन्तियाँ तथा ऐतिहासिक घटनाएँ वर्णित हैं, जो बुध-पूर्व की अथवा बुध-कालीन थीं। इनमें बुध-कालीन घटनाओं के साथ समाज में प्रचलित पुरानी कहानियों का मिलान किया गया है। अतः, जातकों में वर्णित नारी-समाज की अवस्था बुध-पूर्व की या बुध के समय की ही हैं, जिससे स्त्रियों की सामाजिक स्थिति पर विशद प्रकाश पड़ता है। जातक-कथाओं की संख्या 120, 145, 167, 193, 199, 212, 262, 263, 274 इनमें कथाओं के द्वारा नारी सम्बन्धी उक्त विशेषणों को सार्थक कर दिखाने का प्रयत्न किया गया है। इसके अतिरिक्त जातक 61, 63, 64, 65, 106, 125, 126, 164 और 207 संख्यक कथाओं में भी तात्कालीन नारी-समाज के बारे में अच्छी जानकारी प्राप्त होती है।

भगवान् बुध ने अपने जीवन काल में कभी भी कहीं स्वयम् को नारी विरोधी या नारियों की धार्मिक स्वतंत्रता के विरुद्ध खड़ा नहीं किया। बल्कि उन्होंने बुध-धम्म और संघ के उत्थान के लिए हमेशा अपनी उपासिका नारियों से यथेष्ठ सामाजिक व आर्थिक सहयोग प्राप्त किया है। जिसमें विसाखा जैसी उपासिका व अम्बपाली जैसी गणिका सहित अनेकों रानियाँ-महारानियाँ व सेट्ठी पुत्रियाँ प्रमुख रही हैं। जिनमें 73 महान् भिक्खुनीजन का जिक्र बारम्बार प्रमुखता से "थेरीगाथा" में किया गया है।

थेरीगाथा

थेरीगाथा गाथाओं (पाली श्लोकों) का एक संग्रह है, जिसमें 73 बुध-भिक्खुनियों के उद्गार सन्निहित हैं, जो 16 भागों में विभाजित हैं। अत्यंत संगीतात्मक भाषा में, आत्माभिव्यंजनात्मक गीति-काव्य की शैली के आधार पर, अपने जीवनानुभवों को व्यक्त करते हुए यहां बुध-भिक्खुनियों ने अपने जीवन-काव्य को गाया है। नैतिक सच्चाई, भावनाओं की गहनता और सबसे बढ़कर एक अपराजित वैयक्तिक ध्वनि, इन गीतों की मुख्य विशेषताएँ हैं। निब्बान की परम शान्ति से भिक्खुनियों के उद्गारों का एक-एक शब्द उच्छवासित है। यहाँ संगीत भी है और जीवन का सच्चा दर्शन भी। आधुनिक विचारकों ने प्रथम, अर्हत्व प्राप्त श्रेष्ठ भिक्खुनीजनों को बुध की बेटियाँ कह कर सम्मानित किया है। यहाँ तक कि महामानव बुध ने स्वयम् भिक्खु-संघ के गठन के मात्र 5 वर्ष उपरांत भिक्खुनी-संघ का गठन करने में कोई बाध्यता न रखी। उन्होंने अपने धम्म और संघ का द्वार सबके लिए उपलब्ध करा दिया। यहाँ तक भगवान् बुध को जो ज्ञान प्राप्त हुआ उसकी प्राप्ति से पूर्व उन्होंने माता रुपी सुजाता ग्वालिन के हाथों की खीर खाई थी, जिसके सम्मान में धम्मराज सम्राट असोक महान् ने सेनानीगाम में सुजातागढ़ स्तूप का निर्माण करवाया है।

थेरीगाथा की अनेक गाथाओं से नारी-समाज की स्थिति पर भी हमें रोशनी मिलती है। कोसल-देश की मुक्ता नाम की स्त्री घर के कामों से ऊबकर भिक्खुनी हो गई। उसने कहा है कि हमें आज तीन टेढ़ी वस्तुओं से छुटकारा मिल गया। वे वस्तुएँ थीं- ऊखल, मूसल और कुबड़ा पति। भद्दा कपिलायनी को यद्यपि उसकी आस्था बुध-धम्म में नहीं थी तथापि, अपने पति "महाकस्यप" का ही अनुगमन करते हम देखते हैं। भद्दा कुण्डलकेसा का लालची पति जब उसकी हत्या करने पर उतारू हो जाता है, तब वही अपने पति की हत्या करके भिक्खुनी हो जाती है। पटाचारा, वासिस्ठी और स्वयं पजापती गोतमी को अपने बच्चों तथा पति की मृत्यु के शोक से छुटकारा पाने के लिए, संसार-त्याग की प्रवृत्ति होती है, पहले नहीं। सावत्थि की उत्तरा नारी-समाज को कोसती है कि रात-दिन मूसलों से धान क्यों कूटती रहती हो, उसे छोड़ो, बुध-धम्म में आओ। उप्पलवण्णा का पति उसकी माता (अपनी सास) को भी पत्नी बनाकर रखे हुए था, यानि दोनों माँ-बेटी सपत्नीक बनकर जीवित थीं। पुण्णिका एक पनिहारिन यानि दासी थी, उसे रोज अपने मालिक से गाली और मार मिलती थी, जिससे छुटकारा पाने के लिए वह भिक्खुनी हुई।

राजगृह की पुरोहित-कन्या सुभा एक रात को बुध के दर्शन के लिए जा रही थी कि रास्ते में एक लम्पट युवक ने उसे जा घेरा। उसने कहा- सुभे! कमलकोष को भी मात करनेवाले तेरे स्वर्ण-सदृश-स्वच्छ-मुख-मंडल में स्थित इन दोनों नयनों को देखकर मैं आसक्त हो गया हूँ। हे प्रियदर्शिनी! तेरी दोनों भौंहें कमान-जैसी विस्तृत हैं, तेरे नेत्र कितने मादक हैं! इस पर सुभा ने अपनी आँख ही निकालकर उस लम्पट के हाथ पर रख दी। इसिदासी के वैश्य माता-पिता ने उसे तीन-तीन बार बेचा और दूसरे-दूसरों से उसका ब्याह किया। जीवक वैद्य के जन्म के बारे में हमने पहले देखा ही है कि उसकी माता ने पुरुषों की प्रेम-पात्री बने रहने के उद्देश्य से अपनी युवावस्था को अक्षुण्ण दिखाने के लिए अपने नवजात शिशु को कूड़े में फिंकवा दिया था। पजापती गोतमी के साथ साक्य-कुल की पाँच सौ नारियों के भिक्खुनी होने की कथा जो मिलती है, उससे पता लगता है कि वे सभी नारियाँ ऐसी ही थीं, जिनके पति या तो भिक्खु-संघ में सम्मिलित गये थे या मर गये थे। इस तरह स्वतंत्र विचारिका, उच्छेदवादिनी तथा स्थिरचित्तवाली नारियों की उस समय कमी न

थी। सम्पत्ति पर भी उनका अधिकार था और वे ज्ञान-विज्ञान में अगुआ थीं। कुछ नारियाँ पूर्ण विदुषी थीं- जैसे बेसाली की सच्चा, लोला, अपवादिका तथा पटाचारा आदि।

भगवान् बुध नारी-समाज के सम्बन्ध में बहुत-कुछ क्रांतिकारी विचारों से सहमत थे; क्योंकि आनन्द के प्रयास से जब भिक्खुनी-संघ का निर्माण हुआ, तब भगवान् बुध ने कहा- आनन्द! मैं स्त्री-पुरुष सबको समान अवसर प्रदान करने में सफल हुआ। भिक्खु और भिक्खुनी संघ दोनों आगे चलकर संसार में मानवता के लिए एक मिसाल कायम करेंगे।

परिचर्चा

भगवान् बुध के समय में ही, बिहार-प्रदेश की नारियों ने बुध-धम्म के विकास में जो योगदान किया, वह अभूतपूर्व घटना है। बुध-भिक्खुनियों के संघ में प्रथम-प्रथम महापजापती गोतमी ही पाँच सौ नारियों को लेकर भिक्खुनी हुई। इसके बाद तो नारी-समाज में बुध-भिक्खुनी होने की लहर-सी उठ गई और भिक्खुनियों का एक वृहत् संगठन ही तैयार हो गया। ये नारियाँ भी घूम-घूमकर धम्मोपदेश करने लगीं और संघ में भिक्खुनियों को दीक्षित भी करने लगीं। वे जहाँ भी जातीं, भिक्खु-संघ से अलग उनके संघ का पड़ाव होता था। जगह-जगह भिक्खुनियों के लिए विहार भी बन गये थे। सावत्थि में विसाखा ने भिक्खुनियों के लिए ही एक अलग विहार बनवाया था, जिसके निर्माण में 29 करोड़ मुद्राएँ व्यय हुई थीं। इन भिक्खुनियों में से बिहार-प्रदेश की भिक्खुनियों पर हम यहाँ प्रकाश डालेंगे, जिससे स्पष्ट होगा कि बिहार की महान् नारियों की बुध-धम्म में क्या देन है।

वत्सा बेसाली नगर की एक भिक्खुनी की चर्चा 'थेरीगाथा' में है, जिसके नाम का स्पष्ट उल्लेख नहीं है। किन्तु गाथा के पढ़ने पर ज्ञात होता है कि शायद इसका नाम वत्सा था। एक दिन वह भोजन के लिए साग पका रही थी कि कड़ाही में ही साग जल गई। इस घटना से इसके अन्तर का पट खुल गया। इसके मन में आया कि अधिक देर तक आग पर रखने के कारण जिस तरह साग जल गई, उसी तरह यदि अधिक समय तक समाधि और ध्यान का कर्म किया जाय, तो अन्तर के राग-द्वेष भी जल जायेंगे। इसने ध्यान और चिन्तन को बढ़ाकर ज्ञान प्राप्त कर लिया तथा ऐशो-आराम के सारे सामान त्याग दिये। इसने अपने पति के पास जाकर कहा- स्वामिन्! मेरा मन संसार से उचट गया है। मैं अब गृहस्थ-धर्म को निबाहने में अपने को असमर्थ पा रही हूँ। मुझे आज्ञा दीजिए, मैं अब पबज्जा लूँ! पत्नी की मानसिक दशा तथा शरीर के कपड़े आदि देखकर पति ने समझ लिया कि अब सचमुच इसका मन गृहस्थी से उचट गया है। विवश होकर उसने पबज्जा लेने की आज्ञा दे दी। वत्सा महापजापति गोतमी के पास जाकर धम्म में दीक्षित हो गई। दीक्षा के बाद गोतमी उसे भगवान् बुध के पास ले गई। बुध ने इसके सच्चे आन्तरिक बैराग्य की सराहना की। यह वत्सा एक खत्तिय-कन्या थी और एक लिच्छवि-युवक से ब्याही गई थी। पहले ही गोतमी के धम्मोपदेश सुनकर इसके मन में बैराग्य जगा था। वह कई बार पहले ही पबज्जित होना चाहती थी; पर इसका पति हर बार रोक देता था। किन्तु कड़ाही में साग जलनेवाली घटना ने इसके मन में ऐसा बैराग्य भर दिया जो किसी प्रकार उच्छिन्न होनेवाला नहीं था।

धम्मदिन्ना राजगृह निवासी एक वैस्य सेठ की पुत्री थी। विसाख नाम के एक सेट्ठी-पुत्त से उसका विवाह हुआ था। एक दिन "विसाख" अपने साथियों के साथ भगवान् बुध का उपदेश सुनने गया। धम्मोपदेश सुनकर उसके मन में बैराग्य की भावना जग गई। रात्रि में जब वह घर लौटा, तब उसकी पत्नी "धम्मदिन्ना" ने भोजन के समय जो मीठी-मीठी बातें कीं, उन बातों की ओर उसने जरा भी अभिरुचि नहीं दिखाई। उसने भोजन भी अनिच्छापूर्वक किया। धम्मदिन्ना ने समझा, कोई गलती मुझसे हुई है। उसने हाथ जोड़कर, आँखों में आँसू भरकर कहा- स्वामिन्! यदि मुझसे कोई अपराध हुआ हो, तो क्षमा करो! विसाख को करुणा आ गई। उसने करुणाद्र वाणी में कहा- नहीं प्रियतमे! तुम्हारी ओर से ऐसी कोई बात नहीं हुई है। मैं ही अब तुम्हारे प्रेम का पात्र नहीं रहा। मेरा मन अब बुध के धम्म की ओर मुड़ गया है। अब तुम्हें मुझसे सुख प्राप्त नहीं होगा। तुम मेरा सम्पूर्ण ऐश्वर्य लेकर पिता के घर चली जाओ !! धम्मदिन्ना ने भारतीय नारियों की तरह ही निवेदन किया- स्वामिन्। मेरा सबकुछ तो आप ही हैं। अब मैं पिता के घर नहीं जाऊँगी। आपका ही अनुगमन करूँगी! दोनों पति-पत्नी बुध-संघ में पबज्जित हो गये। किन्तु धम्म के चिन्तन में पत्नी ने पति से बाजी मार ली। धम्मदिन्ना थोड़े ही काल में बुध-धम्म की परम पंडिता हो गई। बुध-धम्म का प्रचार करनेवाली भिक्खुनियों में इसका स्थान प्रथम था। इसकी वक्तृत्व-शक्ति अपूर्व थी। इसका विचार था कि जो कोई चित्तवृत्तियों को अवदमित करके शान्ति-लाभ कर लेता है और जो विषय-भोग का पूर्णतया उच्छेद कर देता है, वही "ऊर्ध्वस्त्रोत" कहलाता है। इसके धम्मज्ञान की थोड़ी चर्चा पहले भी की गई है, जो इसके और इसके पति "विसाख" के बीच हुआ था।

विसाखा भद्दिय (भागलपुर के पास का भदरिया) नगर के महासेठ मेण्ड्क की पौत्री थी। इसके पिता का नाम 'धनंजय' था और माता का 'सुमना'। जब विसाखा सात साल की छोटी बच्ची थी, तभी भगवान् बुध भद्दिया नगर में गये थे। इसने अपने दादा मेण्ड़क की आज्ञा पाकर 400 कुमारियों और 400 दासियों को साथ लेकर भगवान् बुध का, नगर से बाहर निकल अगवानी करके, स्वागत किया था। आगे चलकर यह बुध-संघ की सबसे बड़ी दायिका (दान देनेवाली) हुई। बुध-धम्म में इसके अनुराग की पराकाष्ठा इसी से समझनी चाहिए, कि यह बराबर कहा करती थी- 'बुध-शासन के लिए, सोचो मत, अभी पैर धोकर आसन लगा ध्यान में लग जाओ' आगे चलकर यह भी एक प्रसिद्ध बुध-भिक्खुनी हुई। विसाखा जब लगभग बारह साल की हुई, तब अपने पिता-माता के साथ प्रसेनजित् के कोसल-राज्य के "साकेत" नगर में जाकर बस गई। प्रसेनजित् ने मगधराज बिम्बिसार से अपने देश में बसने के लिए एक महासेठ की माँग की थी, जिसके अनुसार विचार करके बिम्बिसार ने मेण्ड्क के पुत्र "धनञ्जय" को भेजा था। विसाखा जब युवती हुई, तब उसका विवाह "सावत्थि" नगर के सेठ "मिगार" के पुत्त पुण्यवर्धन से हुआ। इसके विवाह में सावत्थिवासी कोसल-नरेश प्रसेनजित स्वयं सम्मिलित हुए थे। वे वर-पक्ष की ओर से गये थे। उनका स्वागत-सत्कार भी धनञ्जय ने शाही ढंग से ही किया था। बारात सप्ताह तक जमी रह गई और स्वागत-सत्कार का शाही राग-रंग चलता ही रहा। अन्त में स्वयं प्रसेनजित ने धनञ्जय को लिख भेजा कि हमलोगों का भरण-पोषण कब तक करोगे। कन्या की विदाई कब होगी, सूचित करो। इसके उत्तर में विसाखा के पिता धनञ्जय ने लिख भेजा- "अब तो वर्षा ऋतु आ गई। चार मास तक कहीं जाना-आना कठिन है। दल-बल-सहित आपका सत्कार मेरे जिम्मे है। महाराज को मालूम कि जब हम विदाई करें, तभी श्रीमान् यहाँ से जायें!" तीन मास तक बारात साकेत में पड़ी रही। इतने दिनों के बाद भी विसाखा के लिए बननेवाले आभूषण बनकर तैयार नहीं हुए थे। एक दिन कारपरदाज ने आकर धनञ्जय से निवेदन किया कि- "स्वागत की सारी सामग्री पूर्ण है, किन्तु लकड़ी (ईन्धन) घट गई है। बरसात का समय है, पेड़ कटवाने पर भी सूखी लकड़ी नहीं मिलेगी।" इसपर धनञ्जय ने आदेश दिया कि हस्तिसाला, अश्वसाला, गोसाला आदि उजाड़कर ईन्धन का काम लिया जाय। आदेश का पालन किया गया; पर इस तरह भी पन्द्रह दिनों तक ही ईन्धन का काम चला। पुनः जब ईन्धन घट गया, तब उसने आदेश दिया कि कपड़े का गोदाम खोल दो। उससे साड़ियाँ निकालकर मोटी बत्तियाँ बनाओ और उन्हें तेल में भिगो कर जलाओ! पन्द्रह दिनों तक सारी बरात का भोजन साड़ियाँ जला-जलाकर पकता रहा। अब वर्षा बीत गई थी ओर विदाई का समय आ गया था। विदाई के दिन धनञ्जय ने नौ करोड़ मूल्य के महा आभूषणों से विसाखा को सजाया। पुत्री के स्नान-चूर्ण के लिए सारे सामान दिये और उसके बाकी खर्च के लिए 54 सौ बैलगाड़ियों पर धन लदवाकर दिया। कन्या के साथ पाँच सौ दासियाँ, पाँच सौ उत्तम रथ और अन्य वस्तुएँ सौ-सौ की संख्या में देकर धनञ्जय ने बरात की विदाई की। विसाखा का श्वसुर "मिगार" अन्य मत का अनुपालक था । जब विसाखा अपने श्वसुर के गृह में गई, तब बुध-संघ को दान देने लगी। यह नित्य पाँच सौ बुध-भिक्खुओं को भोजन कराकर स्वयं भोजन करती थी। बुध-धम्म के प्रति इसकी ऐसी श्रद्धा देखकर इसका श्वसुर "मिगार' इसे धर्म-विरोधिनी मानने लगा और सतत प्रयास करने लगा कि मेरी पतोहू निगण्ठों में भक्ति करे। पर उसकी सारी चेष्टा विफल हो गई। इधर "विसाखा" भी चाहती थी कि मेरे श्वसुर निगण्ठों की आसक्ति छोड़कर बौद्धों में श्रद्धा करें। अन्त में बहुत कसमकस के बाद "विसाखा" की जीत हुई। इसने अपनी सेवा, सुशीलता, धम्मनिष्ठा, गुणों तथा तर्कों से अपने श्वसुर की निष्ठा बुध-धम्म में स्थापित कर दी और परमभावना में उनसे श्रेष्ठ साबित हो गई, अतः बौद्धों ने उसका नाम "मिगारमाता" रख दिया। उसी समय से "विसाखा" के नाम के पहले "मिगारमाता" विशेषण भी जुड़ने लगा। विसाखा ने सावत्थि में बुध-संघ के निवास के लिए, "पूर्वाराम" नामक विहार का निर्माण कराया था, जो "मिगारमातुपासाद" के नाम से भी अभिहित होता था। यह विहार दो-मंजिला बना था और नौ मास में तैयार हुआ था। इसके निर्माण में उनतीस करोड़ मुद्राएँ व्यय हुई थीं। इस घटना के समय भगवान् बुध सावत्थि के ही विहार में थे। पूर्वाराम विहार के निर्माण की कथा "धम्मपद अट्ठकथा" में मिलती है। उसके अनुसार एक दिन विसाखा बुध के प्रवचन सुनने के लिए अपनी दासी "सुपिया" के साथ विहार में गई। विहार के द्वार पर ही विसाखा ने अपने आभूषण शरीर से उतारकर दासी को दे दिये; क्योंकि बुध के पास वह कभी श्रृंगार करके या सज-धजकर नहीं जाती थी। बुध के धम्मोपदेश सुनने के बाद वह दासी के साथ जब विहार से बाहर आई, तब उसने पहनने के लिए दासी से आभूषण माँगे। दासी धम्मोपदेश सुनने में ही आभूषणों को लेना भूल गई थी | दासी ने जब आभूषणों के वहीं छूट जाने की बात कही, तब विसाखा ने कहा- "जाओ, ले आओ। पर यदि किसी बुध-भिक्खुजन ने उसे रख दिया हो, तो न लाना।" सभी के चले जाने पर आनन्द ने उन आभूषणों को सुरक्षित रख दिया था। दासी जब आभूषण लेने आई, तब आनन्द ने कहा- "वहाँ रख दिये हैं, ले जाओ।" पर दासी ने कहा- आपने इन्हें छू दिया है, मेरी मालकिन इन्हें अब नहीं पहन सकती।" आनन्द ने कहा- "हम लोग भी तो नहीं ले सकते, हमारे लिए तो धातु-ग्रहण वर्जित है।" आनन्द के कथन को जानने के बाद विसाखा ने उन्हें मंगा लिया। वे आभूषण नौ करोड़ मूल्य के थे और उनके बनाने की मजूरी सौ हजार (एक लाख रुपये) थी। इन आभूषणों को कोई दूसरा खरीदनेवाला भी नहीं था। विसाखा ने इतने मूल्य देकर स्वयं उन्हें खरीदा और नौ करोड़ मूल्य की जमीन खरीदकर वहाँ पूर्वाराम बनवाया, जिसके बनवाने में और 20 करोड़ लगे थे। इस विहार के निचले हिस्से में 400 और ऊपरी तल्ले पर भी 500 कोठरियाँ बनी थीं। इसकी बनावट की देख-रेख का भार स्वयम् महामौद्गल्यायन ने लिया था। विसाखा को भगवान् बुध ने नारियों के कर्त्तव्य की स्वयं शिक्षा दी थी।

उन्होंने कुलवन्ती स्त्रियों के लिए आठ गुणों को ग्रहण करने का विधान बतलाया है। ये आठ सुत्त इस प्रकार हैं- (1) कुलवधूओं को सहानुभूतिपूर्वक अपने सास-ससुर की सेवा करनी चाहिए, उनसे सर्वदा मीठे वचन बोलने चाहिए और उनके प्रत्येक सुख का ख्याल करना चाहिए। (2) अपने पति द्वारा आदृत मित्र तथा संत-मुनियों की उचित सेवा में मनोयोगपूर्वक तत्पर रहना चाहिए। (3) घर में रखी हुई कपास के समुचित उपयोग करने की कला में स्त्रियों को पूर्ण दक्ष होना चाहिए। (4) घर के दास-दासियों के जिम्मे लगाये गये कामों पर और उनके भोजन तथा वस्त्र की व्यवस्था पर पूरी निगरानी रखनी चाहिए। (5) पति द्वारा घर में लाये धन की, समुचित उपयोग के बाद, रक्षा करनी चाहिए। उसे अपने लिए, खर्च नहीं करना चाहिए। (6) तिसरण (बुध, धम्म और संघ) को स्वीकृत कर उपासिका बनना चाहिए। (7) पंचसील का पालन कड़ाई से करना चाहिए। (8) कृपणता त्याग कर दान देने में मुक्तहस्त होना चाहिए। विसाखा ने अत्यन्त वृद्धा होकर निब्बान-पद प्राप्त किया। उस समय उनकी आयु 120 साल की थी। बुढ़ापे में उन्होंने भी पौत्र-मृत्यु का दुःख भोगा था।

जयन्ती का जन्म बेसाली में हुआ था और यह एक लिच्छवि-राजकुमारी थी। इसने स्वयं बुध के उपदेशों को सुनकर धम्म को ग्रहण किया था और इसने बाद में अर्हत्-पद भी प्राप्त किया। यह बुध-शासन के सप्ताङ्गों की पूर्ण साधिका थीं। (सम्यक दिट्ठि, सम्यक संकल्प, सम्यक वाक्, सम्यक कर्मान्त, सम्यक आजीव, सम्यक व्यायाम और सम्यक् स्मृति– ये समाधि के सात अंग हैं। सम्यक समाधि को मिलाकर ये ही आष्टांगिक मार्ग कहलाते हैं।)

चित्ता राजगृह/गिरिव्रज के अत्यन्त वैभवशाली गृहपति की कन्या थी। एक बार इसने भगवान् बुध का उपदेश राजगृह नगर के द्वार पर सुना। तभी से इसकी श्रद्धा बुध-धम्म में हुई। बाद में इसने महापजापती गोतमी से पबज्जा ली। पबज्जा लेने के बाद यह रोगिणी हो गई थी और शरीर जर्जर हो गया था। छड़ी का सहारा लेकर गृधकूट पर्वत पर साधना करने गई। पर्वत पर चढ़तें समय इसका चीवर गिर गया और भिक्खा-पात्र हाथ से छूटकर टूट गया। फिर भी हिम्मत न हारकर चढ़ती ही गई। गृधकूट पर जाकर इसने अवधूत-जप की साधना आरंभ की ओर अन्त में इसने ज्ञान प्राप्त कर अर्हत्-पद लाभ लिया।

मेत्तिका ने भी जवानी के बाद, वृद्धावस्था में, शक्तिहीन शरीर होने पर भी गृधकूट पर्वत पर जा, अवधूत-व्रत की साधना की। यह राजगृह के एक धनी पण्ड़ित की लड़की थी। यह बुध-शासन की "तीनों विद्याओं" की पण्ड़िता हुईं। इसने भी अर्हत्-पद प्राप्त किया था।

अभयमाता उज्ज्यिनी की प्रसिद्ध रूपवती वेश्या थी; पर बिम्बिसार की रखेली बनकर राजगृह में रह रही थी। इसका मूल नाम पद्मावती था। बिम्बिसार से इसको एक पुत्त हुआ, जिसका नाम अभय था। अभय को बिम्बिसार बहुत प्यार करता था। बाद में अभय बुध-भिक्खु हो गया। अपने पुत्त के प्यार से तथा उसके उपदेशों के प्रभाव से पद्मावती भी भिक्खुनी हो गई। अभय को अपनी माता के जीवन से अत्यन्त विरक्ति थी। वह बार-बार अपनी माँ से कहता– 'माँ! इस अशुचि और दुर्गन्धिमय रस से युक्त काया को, अपने पैरों से केशों तक, जरा गौर से तू देख! इन लांछन-भरी बातों से पद्मावती ने परम लज्जा का अनुभव किया और पबज्जा ले ली। पबज्जा के बाद संघ में इसे "अभयमाता" नाम से संबोधित किया जाता था। अपनी कहानी इसने अपने ही मुख से कही है।

दन्तिका रहनेवाली तो सावत्थि की थी; पर राजगृह को बुध-धम्म का तीर्थ मानती थी। इसलिए, राजगृह में ही रह गई थी और बुध-धम्म की कथा श्रवण कर अपने को तृप्त करती थी। एक दिन इसने एक पीलवान को देखा कि उसने महाकाय विशाल हाथी को अपने अंकुश से वश में करके बैठा दिया। दन्तिका ने उपमा बैठाई कि विषय-वासना-जैसी दुर्जेय वस्तु का भी दमन अवश्य किया जा सकता है। वह गृधकूट पर्वत पर चली गई और एकान्त में उसी हाथी का ध्यान करके उसने साधना आरम्भ की। अन्त में उसने समाधि को बढ़ाकर अपनी चित्तवृत्तियों का दमन कर ही लिया।

सकुला "थेरीगाथा" की चौंतीसवीं भिक्खुनी है। इसने धम्मदिन्ना से बुध-शासन की शिक्षा ली थी। इसने राजगृह के एक उच्च कुल में जन्म लिया था। यह बुध-संघ में अत्यन्त ओजस्वी वाचन करनेवाली भिक्खुनी थी। धम्मदिन्ना की तरह ही धम्म के प्रचार में सुविख्यात थी। इसके प्रवचन को सुनकर श्रोतागण् मंत्रमुग्ध हो जाते थे। (पूर्वजन्म का स्मरण-ज्ञान, जन्म-मृत्यु का ज्ञान और आस्त्रवों के क्षय का ज्ञान– इनके ज्ञानी 'त्रैविद्य' कहलाते हैं।)

लोगों की धारणा थी कि इसने एक वृक्ष-देवता को वश में करके वक्तृत्व-कला में ऐसी निपुणता प्राप्त की है, इसके मधुर और ओजस् पूर्ण वचनों के सम्बन्ध में लिखा है कि वर्षा के निर्मल जल की तरह इसकी वाणी-रूपी जीवन-सुधा को ज्ञानीजन, प्यासे पथिकों की तरह, पान करते हैं।

सोमा का जन्म राजगृह में हुआ था। यह मगधराज बिम्बिसार के पुरोहित की पुत्री थी। इसने ध्यान और ज्ञान के द्वारा युवावस्था में ही अपनी सभी विषय-वासनाओं का दमन कर लिया था। एक दिन जब यह "अन्धक वन" में अपनी समाधि में लीन थी, तभी पापी मार एक युवक का वेश धारण कर इसके सामने प्रकट हुआ और कहने लगा-"अरी सुन्दरी! अपनी भरी जवानी में ही तू यह क्या कर रही है? जिस वस्तु को प्राप्त करने में बड़े-बड़े सन्त-मुनि कठिनाई का अनुभव करते हैं, उसे तेरी जैसी 'दो अंगुल' का ज्ञान रखनेवाली नारी कैसे प्राप्त कर सकती है? वासना को जला करके निर्विकार हुई सोमा ने कहा– पापी मार! तू स्वयं मेरे द्वारा मार दिया गया है! जा, तू अब मेरा कुछ भी नहीं बिगाड़ सकता है!!" (स्त्रियाँ भात पकाते समय अपनी दो अंगुलियों के सहारे ही पके तंडुल का ज्ञान प्राप्त करती है। इसीलिए दो अंगुल के ज्ञान की कहावत उस समय प्रचलित थी।)

भद्दा कपिलायनी का जन्म तो 'साकल' (स्यालकोट : पंजाब) नगर के कौसिक गोत्रीय पण्ड़ित के कुल में हुआ था। किन्तु इसका विवाह मगध के प्रसिद्ध धनाढ्य पण्ड़ित 'पिप्पली माणवक' (महाकास्यप) के साथ हुआ था। यह एक अत्यन्त सुन्दरी रमणी थी। इसके शरीर का गठन सुवर्ण-निर्मित नारी-मूर्त्ति की तरह था। इसका पिता भी सागल का प्रसिद्ध धनवान् व्यक्ति था। उसने अपनी पुत्री के साथ दहेज में हजारों गाड़ियों पर सामान लदवाकर "पिप्पली माणवक" के घर भेजा था विवाह के बाद भी दोनों पति-पत्नी (पिप्पली और भद्दा कपिलायनी) सहवास से रहित होकर धर्माचरण में दत्त चित्त थे। यद्यपि अपने पति महाकास्यप के साथ ही इसने भी अपना माथा मुड़ाकर सदाचर को अपना लिया था, तथापि "तित्थियाराम विहार" में अपने पति से अलग रहकर, पाँच वर्षों तक यह साधना करती रही। बाद सें महापजापती गोतमी ने इसे पबज्जित करके संघ की सरण में ले लिया। महाकास्यप की तरह इसने भी अर्हत्त्व प्राप्त किया था। यह पतिपरायणा ऐसी थी कि अर्हत्त्व प्राप्त कर लेने पर भी महाकास्यप के गुणों का ही सर्वदा गान करती थी। यह कहती थी- शान्त-समाधिनिष्ठ महाकास्यप बुध भगवान् के उत्तराधिकारी पुत्त हैं! इसका वास्तविक नाम तो भद्दा ही था; पर महाकास्यप का गोत्र 'कपिलायन' था, इसलिए यह भद्दा कपिलायनी कहलाती थी। यह बुध-शासन की तीनों विद्याओं का साक्षात्कार कर लेनेवाली मृत्यु-विजयिनी भिक्खुनी थी।

बिमला बेसाली की एक गणिका की पुत्री थी। इसने भी अपनी आयु की वयःसन्धि में वंशानुगत पेशे को अपनाया था। यह स्वयं कहती है कि मैं रूप-लावण्य, वैभव तथा यस की ख्याति से मतवाली बनी रहती थी। रूप और यौवन के अहंकार में अपने (स्त्रियाँ भात पकाते समय अपनी दो अंगुलियों के सहारे ही पके तंडुल का ज्ञान प्राप्त करती है। इसीलिए दो अंगुल के ज्ञान की कहावत उस समय प्रचलित थी) जीवन के प्रति मुझे बड़ा गर्व था। मैं गृहद्वार पर बैठकर मन्द मुस्कान और सौंदर्य की किरणों बिखेरा करती और युवकों को फँसाने के लिए व्याध्र की तरह अपने विलास-विश्राम का जाल फैलाया करती थी। किन्तु, आज मैंने अपने सभी पापों को धो-पोंछकर फेंक दिया है और परम शान्ति में लीन हो गई हूँ! अब मुझे, कोई विषय नहीं सता सकता! इसने अपनी भरी जवानी में ही धम्म-साधना की ओर अपने मन को लगाया था। एक दिन महामौद्‌गल्यायन बेसाली की गलियों में भिक्खाटन करते-करते बिमला की गली से गुजरे। बिमला की दृष्टि मौद्गल्यायन की परम शान्त-सौम्य आकृति पर मुग्ध हो गई। इसे अपनी जवानी और रुप पर तो पूरा अमिमान था ही, किसी को फँसा लेना इसके बाँयें हाथ का खेल भी था। महामौद्गल्यायन चर्यावृत्ति करके जब अपनी कुटिया में लौटे, तब वहाँ पूर्ण साज-सज्जा में बिमला उपस्थित मिली। इसने अपनी मीठी-मीठी बातों तथा अनेक मनमोहक हाव-भावों के द्वारा मौद्गल्यायन को जाल में फँसाना चाहा। किन्तु मौद्गल्यायन परम निब्बानप्राप्त (जीवन्मुक्त), रागरहित और विमलचित्त भिक्खु थे। उन्होंने बिमला को इस कुत्सित व्यवहार के लिए, इतना धिक्कारा कि इसका रुप और यौवन का सारा घमण्ड़ चूर-चूर हो गया। वह ग्लानि और लज्जा से मारे पानी-पानी हो गई। इसने वहीं सन्यास लेने के लिए ठाना; पर उस समय इसपर विश्वास कौन करता। यह संघ से अलग ही रहकर अकेले ही धम्म-साधना में लग गई। यह कड़ाई के साथ पबज्जा के सभी नियमों का पालन करती और समाधि को साधती। जब इसने सारी चित्तवृत्तियों को वश में कर लिया, तब वर्षों बाद जाकर संघ ने अपनी सरण में इसे लिया।

सीहा का थेरियों में चालीसवाँ स्थान है। यह बेसाली गणतंत्र के सेनापति (सिंह सेनापति) की भगिनी-पुत्री थी। मामा के नाम पर ही इसका भी नाम सीहा रखा गया था। सिंह सेनापति ने निगन्ठ मार्ग छोड़कर जब बुध-धम्म को अपनाया, तब इसने भी मामा की देखा-देखी बुध-धम्म को अपना लिया। आगे चलकर इसने बैराग्य धारण किया; पर सात वर्षों तक प्रयास करते रहने पर भी इसके अन्तर से वासना का अंकुर नहीं उखड़ सका। तब इसने भोग द्वारा तृष्णा का अन्त करना चाहा, पर तृष्णा का अन्त होना तो दूर रहा,

तृष्णा दिन-दिन बढ़ती गई। बाद में अपने ऊपर इसे ग्लानि होने लगी। यह बड़े ही कामुक स्वभाव की नारी थी। अपने चंचल चित्त से यह इतनी उद्विग्न हो गई कि इसका जीवन भार हो गया। एक दिन इस जीवन से छुटकारा पाने के लिए इसने फाँसी की रस्सी लटका दी। किन्तु बुध की महिमा अपार थी। इसने जैसे ही रस्सी में अपना गला डाला कि चित्त एकाग्र होकर ध्यानमग्न हो गया और इसे चित्त एकाग्र करने का मार्ग मिल गया। बाद में इसने इसी प्रकार साधना करते-करते ज्ञान प्राप्त कर लिया।

भद्दा कुण्ड़लकेसा भिक्खुनी का जीवन बड़ा ही रोमांचकारी है। यह राजगृह के एक बड़े सेठ की दुलारी बेटी थी। इसका पिता राजगृह नगर का कोषाध्यक्ष था। बड़े वैभव और भोग-विलास के बीच भद्दा का लालन-पालन हुआ था। सुविधा और शोखी के कारण यह एक राजपुरोहित के लम्पट पुत्र पर आसक्त हो गई थी। उस युवक का नाम सत्थुक था। एक दिन सत्थुक किसी बड़ी चोरी के अपराध में पकड़ा गया और उसे मृत्यु दणँड दे दिया गया। सजा सुना देने के बाद वधिक उसे वध-स्थान की ओर लेकर चले। भद्दा को जब यह बात मालूम हुई, तब यह घर में अन्न-जल छोड़कर पड़ गई और इसने माता-पिता से स्पष्ट कह दिया कि जबतक पुरोहित-पुत्र मुझे नहीं मिलेगा, मैं अन्न-जल ग्रहण नहीं करूंगी, जान दे दूँगी। सेठ ने अपनी लाड़ली पुत्री को बहुत समझाया; पर इसने एक भी न सुनी। लाचार होकर सेठ ने राजा को चोरी गये धन के बराबर मूल्य के अतिरिक्त भी धन देकर पुरोहित-पुत्र को छुड़ा लिया। इसके बाद सेठ ने सत्थुक को घर लाकर विविध रत्न-आभूषणों और सुन्दर वस्त्रों से मंडित करके पुत्री को सत्थुक के हवाले कर दिया। भद्दा अपने अभिसिप्त वर को प्राप्त कर परम प्रसन्न हुई और खुशी-खुशी पति के गृह गई। किन्तु 'सत्थुक' अत्यन्त लम्पट और लोभी प्रकृति का युवक था। चरित्र नाम की वस्तु उसके पास थी ही नहीं | उसकी दृष्टि अपनी परम रूपवती युवती पत्नी पर नहीं थी, उसकी दृष्टि तो उसके मूल्यवान् आभूषणों पर लगी थी। एक दिन सत्थुक ने भद्दा से कहा– "प्रिये! मैं जिस दिन चोरी के अपराध में पकड़ा गया था और वध-स्थान की ओर लाया जा रहा था, उस दिन मैंने वध-स्थान के देवता की मनौती की थी कि– हे वधस्थान के देवता! यदि मैं आज किसी तरह छूट जाऊँगा, तो तुम्हें पूजा चढ़ाऊंगा! पूजा की सामग्री तैयार करके हमलोग चलें और देवता को पूजा चढ़ा आवें! पतिपरायणा भद्दा ने बड़ी प्रसन्नता से पृजा की सामग्री जुटाई, और नाना आभूषणों तथा वस्त्रों से सज-घजकर, कुलवधू की तरह दास-दासियों को साथ लेकर देव-स्थान की ओर चल पड़ी। कुछ दूर जाने पर सत्थुक ने सभी दास-दासियों को घर लौटा दिया और भद्दा के साथ उस निर्जन वध-स्थान की ओर चला। दास-दासियों के लौटा देने का मर्म उस भोली भद्दा ने नहीं समझा। वध-स्थान एक ऊंची पहाड़ी पर था। उस पहाड़ी के ऊँचे शिखर पर पहुँचकर सत्थुक ने कहा– 'भद्दे! अपने शरीर पर के एक वस्त्र को छोड़कर सारे आभूषणों और वस्त्रों को उतार दो! सत्थुक की घृणित आकृति देखकर भद्दा सहम गई। उसने कहा- "स्वामी, ऐसा क्यों?" इस पर सत्थुक ने कहा- 'मुझे तेरे मूल्यवान् आभूषण चाहिए! भद्दा ने गिड़गिड़ाकर कहा - 'ये आभूषण क्या, मैं भी तो आपकी ही हूँ।" उसने डाँटते हुए कहा- चुप रह, तेरी मुझे कोई आवश्यकता नहीं है, चुपचाप आभूषणों को उतार दे! भद्दा ने अपने को असहाय देखकर बड़े ही करुण स्वर में कहा– 'स्वामी! मैं मरने के लिए, तैयार हूँ; पर मरने के पहले मेरी एक कामना पूरी कर दें, जिससे मरने के बाद मुझे हृदयगत शान्ति मिले। कृपया एक बार आप अपने कोमल और विशाल भुजपाशों से प्रेमपूर्वक आलिंगन कर लें। यही मेरी अन्तिम अभिलाषा है! सत्थुक इसकी इतनी-सी विनती मानने के लिए राजी हो गया। उसने भुजपाशों को फैलाकर ज्योंहिं आलिंगन करना चाहा कि भद्दा ने उसे ऐसा झटका दिया कि पहाड़ के शिखर से वह हजारों फीट नीचे आ गया और वहीं उसका काम तुरंत तमाम हो गया। पति की हत्या करने के बाद खिन्नमना भद्दा ने पिता के घर जाना उचित नहीं समझा। पहले ही इसने गुरुजनों के विचार के विपरीत सत्थुक से विवाह किया था। अब इसे सारे संसार के सुखों से विरक्ति हो गई। यह वहीं से चलकर निगण्ठनाथपुत के धम्म में दीक्षित हो गई। निगण्ठ-धम्म में दीक्षित हो जाने पर धम्म-नियम के अनुसार इसके माथे के केशों का लुंचन हुआ। बाद में जो इसके माथे पर केश जमे, वे घुंघराले कुण्ड़ल की आकृति वाले हुए। इसलिए, यह कुंड़लकेसा भी कही जाने लगी और इसका नाम "भद्दा कुण्डलकेसा" पड़ा। निगण्ठ-धम्म में रहते हुए, इसने विभिन्न शास्त्रों का अध्ययन किया और अल्पकाल में ही यह एक प्रसिद्ध विदुषी हो गई। तर्क-शास्त्र में इसकी बुद्धि की गहरी पैठ थी। शास्त्रों में निष्णात होकर यह जिस आश्रम में जाती, वहाँ के बड़े-बड़े विद्वानों से शास्त्रार्थ करती तथा विजय प्राप्त कर यश अर्जित करती थी। निगण्ठ-धम्म की इस प्रसिद्ध भिक्खुनी ने बड़े-बड़े धर्माचार्यों के विद्यामद का दमन कर दिया था। एक दिन एक आश्रम में, संयोग से, भद्दा का साक्षात्कार धम्म-सेनापति सारिपुत्त से हो गया। दोनों एक-दूसरे की विद्धत्ता की प्रसिद्धि से अवगत थे। जुटान अच्छी थी, दोनों में शास्त्रार्थ छिड़ गया। पहले भद्दा ने प्रश्नों की बौछार की; किन्तु सारिपुत्त की विद्वत्ता का क्या कहना था भद्दा के मुख से प्रश्न के निकलते ही सारिपुत्त का उत्तर तुरन्त ही उसका प्रतिकार कर देता– मानो विपक्षी योद्धा की प्रत्यंचा से छूटे हुए बाणों को वहीं पर दूसरे पक्ष का योद्धा छिन्न-भिन्न कर देता था। अन्त में थककर भद्दा मौन हो गई | अब सारिपुत्त ने अपने ज्ञान-तूणीर से केवल एक तीर निकाला– अच्छा भद्दे! बताओ तो, एक वस्तु क्या है? भद्दा ने ऐसे प्रश्न पर कभी गौर नहीं किया था। यह पहले प्रहार से ही आहत हो गई। वह सारिपुत्त के पैरों पर गिर पड़ी और कहा– मुझे अपनी सरण में ले लें प्रभो!! सारिपुत्त ने कहा– 'मेरी सरण में क्या आओगी, मेरे सास्ता बुध की सरण में जाओ! गृधकूट पर्वत पर जाकर भद्दा ने भगवान् बुध के दर्शन किये। वहीं उसने पबज्जा ली, और भिक्खुनी-संघ में प्रविष्ट हुई। उसकी विद्वत्ता के सम्बन्ध में तो कुछ कहना

ही नहीं था। यह बुध-धम्म की महोपदेशिका हुई इसने अंग, मगध, वज्जि, कासी और कोसल-प्रदेशों में घूम-घूमकर पचास वर्षों तक बुध-धम्म का प्रचार किया था। यह परम मुक्ति की अधिकारिणी हुई थी।

वासिस्ठी का जन्म वैशाली नगर के एक उच्च कुल में हुआ था। विवाहोपरान्त पति के साथ इसका जीवन बड़ा सुखपूर्ण था और सुठ-चैन के साथ यह गृहस्थ-जीवन बिता रही थी। कुछ दिनों के बाद वासिस्ठी के इकलौते बेटे का देहान्त हो गया। अपने पुत्र के लिए रात-दिन शोकाकुल हो रोती-पीटती रहती थी। पति, सास, ससुर आदि परिजनों की लाख चेष्टा करने तथा धैर्य बँधाने पर भी इसका शोक कम नहीं हुआ। पुत्र के शोक-संताप से अन्त में यह बिलकुल पागल हो गई और उसी अवस्था में घर छोड़कर निकल भागी। अपनी विक्षिप्तावस्था में बाल बिखराये, शरीर की सुधि भूलकर जहाँ-तहाँ घूमने लगी। कभी जंगलों में, कभी कूड़े-कचरों में, मरघटों में, खँड़हरों में, सड़कों पर, नदी के कछार आदि स्थानों में घूमती, दौड़ती, बैठ जाती और लेट जाती थी। इस तरह भूखे, प्यासे, नंगे, गंदे बदन तीन वर्षों तक मारी-मारी फिरती रही। एक दिन मिथिला में अपनी इसी अवस्था में जा रही थी कि वहाँ बुध भगवान् से इसकी भेंट हुई। भगवान् बुध की सौम्य आकृति तथा शान्त मुखमंडल को देखकर यह पगली चित्रवत् स्तब्ध हो गई और बुध के मुखमंडल को एकटक निहारने लगी। आनन्द के साथ भगवान् बुध भी खड़े हो गये और पगली की आँखों में अपनी आँखें डालकर ताकते रहे। थोड़ी देर बाद ही यह स्वस्थचित्त हो गई और इसका पागलपन दूर हो गया। इसने बुध के पैरों पर अपना माथा रख दिया। भगवान् बुध ने इसे बैठने को कहा और बैठने पर वहीं उन्होंने इसे उपदेश किया। उनके विमल उपदेशों से इसका सारा शोक जाता रहा और यह धम्म-साधिका बन गई। पीछे पबज्जित होकर संघ में सम्मिलित हुई और बाद में बुध की कृपा से परम ज्ञान की अधिकारिणी हुई।

खेमा मगधसम्राट बिम्बिसार की छोटी और सबसे प्यारी पत्नी थी। खेमा का सौन्दर्य आग में तपाये स्वर्ण-जैसा भास्वर था। यह साकल (स्यालकोट) के राजा की कन्या थी। बिम्बिसार के अमित प्यार ने इसके रूप के अभिमान को और भी ऊँचा चढ़ा दिया था। यह शरीर के सौन्दर्य को नारी के लिए सबसे बड़ा सौभाग्य समझती थी। इसलिए अपने रूप को निहारकर अपने ऊपर ईश्वर की बड़ी कृपा मानती थी। जब यह भिक्खुनी हो गई, तब एक बार कोसलराज प्रसेनजित् ने इससे ज्ञान की चर्चा की थी। खेमा के भिक्खुनी होने के पहले एक बार भगवान् बुध राजगृह में आकर बिम्बिसार के उद्यान में ही ठहरे। बिम्बिसार का सारा परिवार बुध के दर्शन के लिए गया; किन्तु खेमा नहीं गई। यह समझती थी कि समण गोतम शारीरिक सौन्दर्य तथा रूप-श्रृंगार को तुच्छ दृष्टि से देखते हैं, जिसे मैं ईश्वर का वरदान मानती हूँ। अतः ऐसे व्यक्ति के पास मुझे नहीं जाना चाहिए। बिम्बिसार ने लाख बुध की महिमा का बखान किया; पर यह उनके दर्शन के लिए नहीं गई। किन्तु बिम्बिसार का अमित प्यार इस पर था, वह चाहता था कि मेरी सबसे प्यारी पत्नी भगवान् बुध के दर्शन के सौभाग्य से वंचित न रहने पावे। वह राजा था, राजनीति और बुद्धि में पला था। उस दिन तो उसने चुप्पी साध ली; पर दो-चार दिनों बाद उसने खेमा से कहा– आज हमलोग उद्यान-विहार के लिए चलें? खेमा राजी हो गई। उद्यान-विहार के बहाने राजा ने खेमा को भगवान् बुध के सामने प्रस्तुत कर दिया। बिम्बिसार ने भगवान् बुध का अभिवादन किया, अतः खेमा को भी अभिवादन करना पड़ा। दोनों एक ओर बैठ गये। बुध ने अपने सिद्धिबल से खेमा के मन की बात जान ली। उसी समय भगवान् बुध ने अपने योगबल से ऐसी दो अप्सराओं को प्रकट किया, जिनके रूप-सौन्दर्य के आगे खेमा का रूप अत्यन्त नगण्य था। अप्सराओं के अमित सौंदर्य को देखकर खेमा की आँखें चौंधिया गई और उसे अपने सौंदर्य के ऊपर ग्लानि होने लगी। वे दोनों अप्सराएँ सेविका बनकर बुध के बायें-दाँयें खड़ी होकर पंखे झलने लगीं। थोड़ी देर बाद खेमा ने देखा कि विश्वमोहिनी दोनों अप्सराओं की जवानी ढ़ल गई और थोड़ी देर बाद उसने यह भी देखा कि वे दोनों अब बूढ़ी हो गई हैं। उनके मुख पोपले दीखने लगे हैं, उनके शरीर के चमड़े सिकुड़कर झूलने लगे हैं। उनके माथे के लम्बे-लम्बे काले केस, पककर सन हो गये और ठूंठ होकर झाडू बन गये हैं। उनके शरीर की शक्ति इतनी क्षीण हो गई कि उनके हाथों से पंखे छूटकर जमीन पर गिर गये। युवती और परमसुन्दरी अप्सराओं की ऐसी हालत देखकर खेमा काँपने लगी और उसी क्षण इसका सौंदर्यमद् जाता रहा। वह सोचने लगी– हाय जिस शारीरिक सौंदर्य पर मुझे इतना गर्व था, उसकी यही परिणति है। इस समय भगवान् बुध को अच्छा अवसर मिला। उन्होंने खेमा के हृदय की भावना जानकर अपना प्रवचन आरंभ कर दिया। उनके विमल उपदेशों से खेमा की आँख खुल गई और धम्म के प्रति इसकी आस्था पूरी जम गई। कुछ ही दिनों बाद उसने पबज्जा ले ली। किन्तु इसके बचपन तथा जवानी का संस्कार पूर्णतया भोग-विलास का था, अतः इसका मन अत्यन्त चंचल था। इसे अपनी वासनाओं को दमन करने में वर्षों भारी पराक्रम करना पड़ा। परन्तु धम्म-साधना में इसकी निष्ठा अटूट थी और इसने अपनी चित्तवृत्तियों का निरोध करके वासनाओं पर विजय प्राप्त कर ही ली। बाद में यह प्रसिद्ध भिक्खुनी हो गई।

विजया का भी जन्म राजगृह में हुआ था। यह एक उच्चकुल तथा वैभवसम्पन्न नागरिक की पुत्री थी। सुन्दरी, गुणवती और समवयस्क होने के कारण यह बिम्बिसार की पत्नी खेमा की सखी थी। इसने भी अपनी सखी खेमा का अनुगमन किया और भिक्खुनी हो गई।

वैभव-विलासपूर्ण जीवन होने के कारण इसका भी मन बहुत चंचल था। धम्म-साधना की अवस्था में ही यह विहार से निकलकर भाग जाती थी। ऐसी घटना एक ही बार नहीं; प्रत्युत तीन-चार बार घटी। अपने ऐसे मन को वश में करने के लिए और अपनी आन्तरिक दुर्बलता के विषय में इसने 'खेमा' से कहा और कल्याण का मार्ग पूछा। खेमा ने इसे धातु, आयतन, चार आर्य-सत्य, इन्द्रिय-बल, सात बोध्यंग और आष्टाँगिक मार्ग का विशद् उपदेश किया तथा दृढतापूर्वक इन सब पर आचरण करने को कहा। इसने खेमा के सत्संग से तथा उसके द्वारा बताये गये मार्ग का दृढतापूर्वक अवलम्बन करके अपने चंचल मन को वश में कर लिया। बाद में, इसके अन्तर का सारा अज्ञानांधकार दूर हो गया और इसने परम ज्ञान प्राप्त कर लिया।

चाला, उपचाला और सीसूपचाला ये तीनों सगी बहनें थीं। इनका जन्म मगध के 'नालक' गाम में हुआ था। ये पण्ड़ित-पुत्रियाँ थीं। इनका सबसे उल्लेखनीय परिचय यह है कि ये धम्मसेनापति 'सारिपुत्त' की बहने थीं। तीनों सारिपुत्त से छोटी थीं। इनमें बड़ी का नाम चाला, मंझली का उपचाला और छोटी का सीसूपचाला था। सारिपुत्त के द्वारा बुध-धम्म ग्रहण कर लेने पर इन्होंने सोचा कि जिस धम्म को मेरे भाई ने ग्रहण किया है, वह धम्म निश्चय ही महान् होगा। अतः, इन्होंने भी भाई का अनुगमन किया। चाला और उपचाला तो विवाहिता थीं, पर छोटी सीसूपचाला दीक्षित होने के समय कुमारी ही थी। तीनों का जीवन-वृत्तान्त समान ही है। इनकी आन्तरिक प्रेरणा की सच्चाई तथा संसार-त्याग की भावना की मात्रा अल्प थी, अतः परमज्ञान प्राप्त करने में बहुत समय लगा और इन्हें चित्तवृत्तियों का निरोध करने में काफी संघर्ष करना पड़ा। फिर भी इनका निश्चय दृढ था, और इन्होंने अकुसल कम्मों पर अन्त में विजय प्राप्त कर ही ली।

रोहिणी बेसाली निवासी अत्यन्त धनाढ्य पण्ड़ित कन्या थी। एक दिन इसे बेसाली में भगवान् बुध के धम्म का उपदेश सुनने का मौका मिला। उसी समय से इसके मन में धम्म के प्रति श्रद्धा जागरित हुई। इसके बाद तो इसकी श्रद्धा ऐसी उन्नत हुई कि रात-दिन बुध-भिक्खुओं का ही गुणगान करती रहती थी। यहाँ तक कि रात में गाढ़ी निद्रा में सोये अपने पिता को जगा देती और कहने लगती– 'पिताजी, इन बुध समणों को देखो तो!' इतना ही नहीं, यह स्वप्नावस्था में बड़बड़ाने लगती– "अहो! ये समण!" अपने पिता से हठपूर्वक बुध-समण-संघ को प्रचुर दान दिलवाया करती थी। अपनी पुत्री की ऐसी हालत देखकर इसका पिता, जो अन्यान्य मत का माननेवाला था, सदा चिन्तित रहता था। एक दिन बाप ने बेटी को बड़े प्यार से समीप बैठाकर कहा- रोहिणी, क्या तू समण होना चाहती है? अरी, ये बुध-भिक्खुजन तो जरा भी श्रम नहीं करते। ये आलसी, कर्मरहित और लोभी हैं, दूसरे के दिये अन्न पर जीनेवाले हैं। स्वादिष्ठ भोजन के ही चक्कर में रात-दिन रहते हैं। ऐसे लालची और अकर्मण्य समणों के फेर में तू कैसे पड़ गई? रोहिणी ने अपने पिता को उत्तर दिया– "नहीं पिता जी! ये समण श्रमशील हैं, आलसी नहीं। ये अप्रमादी हैं, साथ ही उच्चकर्मी और तृष्णाहीन हैं। किसी के साथ भी इनका न राग है, न द्वेष ही। ऐसे समणों की आराधना मैं क्यों न करुँ!" इसके अतिरिक्त भी इसने बुध-समणों के गुणों का बखान किया। बाप अपनी बेटी की निष्ठापूर्वक बुध से भक्ति और सुमार्ग पर ले जानेवाली भावना से ऐसा प्रभावित हुआ कि इसके साथ ही उसने भी बुध-धम्म ग्रहण कर लिया।

चापा का पिता बहेलियों का सरदार था और बंकहार प्रदेश (दक्षिणी शाहाबाद) का रहनेवाला था। 'उपक' नामक आजीवक, जो भगवान् बुध से उस समय मिला था, जब वे धम्म-चक्क-पबत्तन करने बुधगया से सारनाथ जा रहे थे। उपक, बुध से मिलने के बाद, बंकहार में गया और बहेलियों के सरदार के द्वार पर पहुँचा। सरदार शिकार में कहीं गया था। उसकी लड़की 'चापा' ने ही अभ्यागत उपक का स्वागत-सत्कार किया। चापा का रूप देखकर उपक मोहित हो गया और उसने वहीं प्रतिज्ञा कर ली कि जबतक इससे मेरा ब्याह नहीं होगा, मैं अन्न-जल ग्रहण नहीं करूँगा। व्याध्र-सरदार जब आया, तब उसे सारी बात मालूम हुई। उसने उपक सन्यासी को बहुत समझाया कि साधु बाबा, आप तो संसार त्यागी हैं, इस शादी-ब्याह की झंझट में क्यों फँसते हैं? पर उपक ने कुछ नहीं सुना। वह अपने हठ पर अड़ा रहा, तब व्याध्र-सरदार ने कहा– "तुम तो कुछ शिल्प जानते नहीं, गृहस्थी कैसे चलाओगे, ऐसे श्रमहीन को मैं अपनी पुत्री कैसे दे सकता हूँ?" इसपर उपक ने कहा– "जिन पशु-पक्षियों को तुम मारकर लाते हो, उन्हें मैं बाजार में ले जाकर बेच आऊंगा, हमलोगों की ठाट से गृहस्थी चलेगी! अन्त में लाचार होकर व्याध्र-सरदार ने इसे अपनी कन्या दे दी। बाद में चापा के गर्भ से एक पुत्र उत्पन्न हुआ, जिसका नाम 'सुभद्द' पड़ा। चापा को यह बराबर खलता था कि मेरा पति धर्म से भ्रष्ट होकर मांस बेचने का काम करता है। वह अपने नन्हें पुत्र को रोने से जब चुप कराती, तब ताना मारकर कहती-सन्यासी के पुत, चुप हो जा! व्याध्र के पुत, चुप हो जा! अपनी पत्नी के द्वारा बार-बार ऐसा सुनकर उपक के मन में बड़ी ग्लानि हुईं। उसने सोचा– बुध से मेरी भेंट हुई थी, वे मेरे पुराने परिचित हैं। वे सचमुच अब बड़े सिद्ध पुरुष हो गये हैं। मैं उन्हीं की सरण में जाऊँगा!! उसने अपनी पत्नी से अपना निश्चय कहा। पीछे तो चापा ने बहुत प्रयास किया कि मेरा पति भिक्खु न हो; पर उसकी एक न सुनने पर चापा ने भी निश्चय कर लिया कि मैं भी पति का अनुगमन करूँगी और भिक्खुनी हो जाऊँगी। उपक निरंजना नदी के तीर पर भगवान् बुध से (दूसरे मतानुसार सावत्थि में) जाकर मिला

और बुध-भिक्खु हो गया। बुध ने अपने परिचित सन्यासी को देखकर कहा– "इतने दिन तक कहाँ थे?" और बड़े प्यार से उसे उन्होंने पबज्जित किया। पति द्वारा बुध-धम्म ग्रहण कर लेने पर चापा भी अपने पुत को उसकी दादी के हवाले करके धम्मग्रहण करने चली गई और भिक्खुनी हो गई। यह भी एक प्रसिद्ध भिक्खुनी हुई, जिसकी गाथा "थेरी-गाथा" में संगृहीत है।

कंजंगला 'कंजंगल" (संताल परगना) प्रदेश की रहनेवाली भिक्खुनी थी। जब भगवान् बुध के धम्म का विस्तार हुआ, तब इसकी अवस्था बिल्कुल ढल गई थी। यह बुध-धम्म की पण्ड़िता थी। यह विधिवत् बुध-विद्यार्थियों को धम्म का उपदेश करती थी। एक बार इसने बुध के एक धम्म से लेकर दस धम्मों' तक की विशद व्याख्या-सहित शिक्षा देकर उसके तथ्य की जानकारी के लिए उन विद्यार्थियों को बुध के पास भेजा था। उस समय बुव कंजंगल में ही विहार करते थे। बुध ने उनकी पंडिताई को सराहा था।

सुभा राजगृह-निवासी एक सुवर्णकार सेट्ठी की कन्या थी। शरीर की सुन्दरता के कारण ही इसका नाम सुभा पड़ा था। देश के बड़े-से-बड़े सेट्ठी इसके रूप पर मुग्ध होकर इसे अपनी पत्नी बनाना चाहते थे। एक दिन नगर की अन्य स्त्रियों के साथ सुभा भगवान् बुध का उपदेश सुनने राजगृह के एक विहार में गई। उस दिन के बुधोपदेश का इस पर अत्यंत गहरा असर पड़ा और नियमित रूप से उसके बाद यह उपदेश सुनने लगी। कई दिनों के धम्म-श्रवण से इसका चित्त 'स्त्रोतापन्नफल' में प्रतिष्ठित हो गया। उसके बाद यह महापजापति गोतमी के पास चली गई और वहीं उसके द्वारा बताये गये उद्योगों के अनुसार धम्म-साधना करने लगी। बाद में, इसने विधिवत् गोतमी से पबज्जा ले ली। जब यह घर से निकलकर गोतमी के पास गई, तब इसके परिवारवाले और जाति-बिरादरी के और लोग भी इसे समझाने तथा घर लौटा लाने के लिए 'भिक्खुनी-संघ' में गये किन्तु, इसने अपने जाति-बिरादरीवालों को ऐसा फटकारा की वे उलटे पाँव लौट आये। संघ में अन्य कई भिक्खुनियों से इसका धम्म-ज्ञान बहुत ऊँचा था। यह जहाँ भी उपदेश करती थी, सांसारिक भोगों और सुखों की धज्जियाँ उड़ाकर छोड़ देती थी।

सुभा (द्वितीय) का भी जन्म राजगृह नगर में ही हुआ था; पर यह एक घनाढ्य पण्ड़ित की कन्या थी। इसका भी 'सुभा' नाम इसके भास्वर रुप के चलते ही पड़ा था। इसका भी मन उपदेशों को सुनते-सुनते धम्म-भावना की ओर झुका था। इसने भी गोतमी से पबज्जा ली। इसी के साथ एक लम्पट युवक ने बलात्कार करना चाहा था, जिसके हाथ पर इसने अपनी आँखें ही निकालकर रख दी थी। यह अंधी होकर लहूलुहान मुखमंडल लिये बुध के सामने गई। करुणा-वत्सल बुध ने अपने योगबल से इसकी आँखों को ठीक करके इसकी आकृति पूर्ववत् कर दी थी। बुध ने धम्म में इसकी ऐसी निष्ठा जानकर, ज्ञान में अधिक उन्नति करने के लिए एक विशेष ध्यान का इसे उपदेश किया था। इस ध्यान का विशिष्ट आचरण करके इसने योग और ज्ञान-मार्ग में परम उन्नति की थी।

सच्चा, लोला, अपवादिका और पटाचारा चारों सगी बहने थीं। इनके भाई का नाम सच्चक था। ये बेसाली की रहनेवाली थीं। इनके सम्बन्ध में पहले ही कहा गया है। "विनय" जाननेवाली भिक्खुनियों में पटाचारा का स्थान मुकुटमणि-सा था।

अम्बपाली की कथा बहुत प्रसिद्ध है, इसने भी अपनी ढलती आयु में बुध-धम्म स्वीकार किया था। बुध के जीवन में बिहार-प्रदेश की यह शायद अन्तिम नारी थी, जिसने भिक्खुनी का जीवन अपनाया था। इसका जन्म तो एक उच्चकुल में हुआ था, पर अवैध रूप से जन्म लेने के कारण इसकी माता ने एक आम के बगीचे में इसे फेंक दिया था। यह माली के द्वारा पाली गई और आम्ब-वन में मिली, इसलिए इसका नाम अम्बपाली पड़ा था। जब यह युवती हुई, तब इसे पत्नी बनाने के लिए लिच्छवि-कुमारों में होड़ लगी थी। अन्त में इसे नगर-वधू का पेशा अपनाना पड़ा। बज्जि-संघ को परस्पर लड़कर नष्ट हो जाने से बचाये रखने के लिए इसने "नगर-वधू" का कर्म स्वीकार किया था। बेसाली नगर को जिन वस्तुओं के कारण गर्व था, उनमें एक अम्बपाली गणिका भी थी। अम्बपाली के ऊपर मगध-सम्राट बिम्बिसार भी आसक्त था। भगवान् बुध अन्तिम बार जब बेसाली गये, तब इसी के बगीचे में ठहरे और अपने संघ के साथ इसके घर जाकर भोजन किया था। उसके बाद ही इसने बुध-धम्म स्वीकार किया। अम्बपाली का एक पुत्र भी था, जिसका नाम "विमल कोण्ड़िन्य" था, वह अम्बपाली से पहले ही बुध-धम्म स्वीकार कर भिक्खु हो गया था। लड़के के प्रेम के कारण ही बुध-धम्म में इसकी श्रद्धा जगी थी। "थेरीगाथा" में जो गाथा इसके उद्गार के रूप में अंकित है, विश्व की गेय गाथाओं में काव्य की दृष्टि से उसका स्थान उच्च है। शान्तरस का परिपाक इस गाथा में जैसा है, वैसा अन्यत्र दुर्लभ है।

सिंहलद्वीप में भिक्खुनी-संघ

धम्मराज सम्राट असोक द्वारा पाटलिपुत्र में आयोजित तृतीय बौद्ध-संगीति के उपरान्त थेर महिन्द को बत्तीस वर्ष की आयु में धम्म-प्रचार के लिये सिंहलद्वीप भेजा गया। उस देश के राजा तिस्स बुध-विद्या से पबज्जित महिन्द के सुन्दर स्वरूप को देखकर विस्मृत हो उठे। उन्होंने बहुत ही श्रद्धा और सत्कार पूर्वक राजकुमार महिन्द को अपने यहाँ रक्खा। सिंहलद्वीप में सहस्त्रों स्त्री-पुरुष महिन्द के उपदेश को सुनकर बुध-धम्म ग्रहण करने लगें। थोड़े ही दिनों के बाद सिंहल की राजकुमारी अनुला ने पाँच सौ सखियों के साथ भिक्खुनी-व्रत लेने का संकल्प किया, उस समय थेर महिन्द के मन में आया कि इन सब स्त्रियों को अच्छी तरह धम्म की शिक्षा देने तथा स्त्रियों में धम्म प्रचार करने के लिये एक शिक्षिता और धम्मसीला भिक्खुनी की अत्यन्त आवश्कता है। क्योंकि बुध-संघ में महिला उपासिकाओं को भिक्खुनी-संघ में सम्मिलित करने के लिए 5 वरिष्ठ भिक्खुनियों की उपस्थिति अनिवार्य होती है। इसलिये उसने अपनी बहिन संघमित्ता को सिंहल भेजने के लिये अपने पिता देवांपिय धम्मराज सम्राट असोक महान् के पास संदेश भिजवाया। राजकुमारी संघमित्ता को तो धम्म के सिवा किसी दूसरी पार्थिव वस्तु की चाहना थी नहीं। उसने जब सुना कि धम्मप्रचार के लिये उसे अपने भाई महिन्द के पास सिंहलद्वीप जाना है तो उसके हृदय में आनन्द न समाया। पुण्यसीला संघमित्ता ने धम्मप्रचार के लिये बोधिवृक्ष का उपहार लेकर सिंहल-द्वीप को प्रस्थान किया। जम्बूद्वीप के इतिहास में यह पहला ही अवसर था; जब एक महामहिमशाली सम्राट की कन्या ने सुन्दर शिक्षा-दीक्षा तथा धम्मानुष्ठान के द्वारा जीवन की पूर्णता को पूरा कर दूर देश की नारियों को अज्ञानान्धकार से मुक्त करने के लिये पाटलिपुत्र से प्रयाण किया। उस समय जम्बूद्वीप में संघमित्ता के इस धम्म-प्रयाण के समाचार से लोगों के हृदय में उसके प्रति कैसी उदार भावना का उदय हुआ होगा, इसकी आज कल्पना भी नहीं की जा सकती है। संघमित्ता जब सिंहल पहुँची तो उसकी तेजस्विनी मुख-मुद्रा, तपस्विनी का वेष तथा अपूर्व धम्मभावना देखकर वहाँ के स्त्री-पुरुष चित्रलिखित से हो गये। संघमित्ता ने वहाँ एक भिक्खुनी-संघ स्थापित किया और अपने भाई महिन्द के साथ उसने सिंहलद्वीप के घर-घर में बुध-धम्म की वह अमर ज्योत जलायी, जिसके प्रकाश में आज ढाई हजार वर्ष बीतने पर भी सिंहल निवासी नर-नारी अपनी जीवन-यात्रा व्यतीत करते हैं और भगवान् तथागत उनके उपदिष्ट धम्म और संघ की शरण में जयघोष करते हैं। महावंस नामक बुध-ग्रन्थ में संघमित्ता का उल्लेख मिलता है। महावंस का लेखक लिखता है कि 'संघमित्ता' ने पूर्ण ज्ञान प्राप्त किया था। सिंहल में रहते समय धम्म की उचित व्याख्या के लिये उसने बहुतेरे पुण्य कार्य किये थे। सिंहल के राजा ने बड़े ही आदर-सत्कार तथा ठाठ-बाट से उसकी अन्त्येष्टि-क्रिया की थी। जो भी हो, इस पवित्र जम्बूद्वीप में एक-से-एक बढ़कर आदर्श जीवनयापन करने वाली नारियाँ हुई हैं; परन्तु संघमित्ता का काम धम्मराज सम्राट असोक महान् की कन्या के अनुरूप ही था। सम्राट को इतिहासकारों ने 'महान्' पदवी से विभूषित किया। परन्तु देवी संघमित्ता की महानता उससे कहीं बड़ी थी, सिंहल का इतिहास इसका साक्षी है। अपने महाराजाधिराज असोक महान् की कन्या देवी संघमित्ता के पवित्र और उन्नत जीवन का स्मरण करके आज भी हमारा सिर श्रद्धा से झुक जाता है।

निष्कर्ष

एक तरफ तो धर्मानंद कौसाम्बी भारत में चौथी शताब्दी में भिक्खुनी-संघ के ह्रास का जिक्र करते हैं, वहीं 7वीं शताब्दी में चीनी बौद्ध तीर्थयात्री ह्वेनसांग जब भारत तीर्थयात्रा को आते हैं तब भी उन्हें कई स्थानों पर भिक्खुनी-संघ और विहारों के दर्शन होते हैं, जिनका उल्लेख वो अपने यात्रा-वृत्तान्त में बखूबी करते हैं। वैश्विक स्त्री समाज को- भिक्खुनी-संघ, महामानव बुध और बुध-धम्म का एक अनमोल उपहार है जिसकी महत्ता सूर्य के प्रकाश की तरह कथमपि कमतर नहीं होने वाली है। सास्ता बुध ने केवल स्त्री और पुरुष के अन्तर को हीं नहीं बल्कि महारानी और मेहतररानी (सफाईकर्मी) के अन्तर को भी मिटाने का सफल का प्रयास किया था। भिक्खुनी-संघ में किसी प्रकार का भेदभाव की भावना उत्पन्न न हो, इसलिए तथागत बुध ने महापजापती गोतमी एवम् यसोधरा जैसी महारानियों और प्रकृति जैसी मेहतररानियों (चाण्ड़ाल कन्या) को संघ में पबज्जा देने के उपरान्त एक ही पंक्ति में बिठा दिया था।

आभार

विद्या-अध्ययन और मानसिक व सामाजिक चेतना की परम अवस्था प्राप्त करवाने के लिए लोकतंत्र रक्षक सम्मान से सम्मानित पूज्य बाबूजी सतीश चन्द्र साह जी को मैं यह शोध-पत्र समर्पित करता हूँ। जिन्होंने अपने जीवनकाल में भी सामाजिक सद्भावना और लैंगिक समानता को सर्वोपरि रखा।

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Buddhicization of Chinese Culture: A Historical Overview

Dr. Anant
Department of Buddhist Studies, University of Delhi, Delhi
Department of NCWEB, University of Delhi, Delhi
Email: edu.anant@gmail.com & anant_79@hotmail.com

Abstract:
The complicated tapestry of cultural exchange between India and China has been twisted over millennia, characterized by a dynamic interplay of ideas, practices, and artistic expressions. This spectacle, often referred to as the "Buddhicization of Chinese Culture," summarized the profound influence that Indian philosophical thought, religious practices, and artistic traditions have exerted on Chinese society. The historical overview of this cultural exchange is not merely a version of one of the impacts of the civilizations over another one. It is a complex novelette of mutual adaptation, negotiation, and transformation that has shaped both cultures in remarkable ways. This is an ability to understand this Buddhicization process which requires a multifaceted approach that considers historical contexts, socio-political dynamics, and the transnational flow of ideas.
The basic foundations of Indian Buddhist cultural influence in China can be traced back to the early centuries of the Common Era i.e. 206 BCE to 220 CE (China), particularly with the spread of Buddhism. As one of the most significant cultural exports from India, Buddhism served as a conduit for various Indian Buddhist philosophies, artistic styles, and even linguistic elements to permeate Chinese society. A trade route better known as Silk Route, is a network connecting the East and West not only for the exchange of goods furthermore for the transmission of cultural and religious ideas too. Consequently, it has interconnected the permission to Indian Buddhist monks, scholars, and traders to travel to China. These lead to bringing with them their beliefs, texts, and artistic traditions. This tradition has had an impact in China which leads to the translation of the Buddhist scriptures into Chinese language particularly from the period of Han dynasty (206BCE-220CE). Therefore, the era of the Han dynasty marked a climactic moment in this cultural exchange, laying the groundwork for the eventual integration of Indian Buddhist thought into Chinese intellectual and spiritual life.

Keywords: Buddhicization, Silk Route, Historical transmission, Buddhist transmission, Ancient Asia, Chinese Buddhist Canon, original enlightenment, Buddhist scholasticism, Knowledge transmission, cultural assimilation, Religious diplomacy

Introduction

Buddhicization concerns the approach for establishing the importance to Buddhism in character, culture, diaspora, cuisines, values and structure. It connotes the spread and acclimatization of Indian culture. Historically, the terminology defines the expansion of Indian culture beyond India particularly in Far East Asian countries. It can be historical, legal, administrative or corporate. There is evidence of the Buddhicization of Chinese culture in different areas including religion, art, literature, and philosophy. In the realm of religion as well as in spirituality, the integration of the teaching of Buddhism into Chinese society, Chinese people led to the emergence of distinct schools of thought for such Chan Buddhism) popularly known as Zen practices in Japan). This intertwined Buddhist meditative practices with Chinese philosophical concepts. Such practices impacted a unique mark on the spiritual landscape of Chinese society in the contemporary times.
Before the arrival of Buddhism to China, Chinese historians also frolicked with cyclical views of history. The famous Chinese historians, Sima Qian 司馬遷 (145-87 BCE) commented 'In the movements of heaven' divided into three phases as 1) a period of thirty years constitutes a minor transformation, 2) a period of one hundred years, a mid-range transformation, and 3) a period of five hundred years, a great

transformation. These three great transformations constitute an era as well as these eras were the formation of a complete cycle. These complete cycles or eras are marked by the rise and fall of dynasties, centered descending into moral corruption; it loses the mandate of Heaven, paving the way for new ideas.
As Buddhism spread throughout China, it brought with it a profusion of Buddhist cultural elements, including art forms, architectural styles, and literary traditions. The adoption of Buddhist iconography in Chinese Buddhist art is particularly noteworthy, as it showcases the blending of aesthetic sensibilities. The depiction of deities, the construction of stupas, and the establishment of monastic communities all bear the hallmark of Buddhist influence. Furthermore, the translation of Buddhist texts into Chinese not only facilitated the spread of religious doctrine but also enriched the Chinese language, introducing new vocabulary, loanwords, and literary styles that would have lasting impacts on Chinese literature.
The Buddhicization of Chinese culture is not merely a historical phenomenon; it is a dynamic process that continues to evolve in contemporary times. In the modern era, the resurgence of interest in Buddhism, yoga, and Buddhist philosophy has led to a renewed engagement with Buddhist culture in China. This contemporary Buddhist influence is evident in the growing popularity of Buddhist cuisine, the practice of yoga, and the interest in Buddhist spirituality among Chinese citizens. Such cultural exchanges are facilitated by globalization, which has created new avenues for cross-cultural dialogues and interactions. However, the narrative of Buddhist influence on Chinese culture is not without its complexities and contradictions. As with any cultural exchange, the process of Buddhicization has also been met with resistance and adaptation. The Chinese appropriation of Buddhist cultural elements often involved reinterpretation and modification, resulting in unique expressions that reflect the local context. This important scenario or circumstances raises important questions about cultural identity, ownership, and the dynamics of power in cross-cultural exchanges. The interplay between assimilation and resistance is a critical aspect of understanding the Buddhicization of Chinese culture, as it highlights the agency of both cultures in shaping their identities.

Routes: Silk Route & Sea Route

There were several routes the Silk Road Route (Northern), the Central route via the Xiàng xióng or Zhang Zhung 象雄 (Tibet), the southern route via Burma and Thailand, and the sea route. The silk route was popular from ancient times. Various monks travelled in the Silk areas from South Asia to Central Asia to China. Most of the travellers were proficient in Chinese as well as Sanskrit or other Indic languages. The Silk route played a critical role in spreading Buddhism and it is a vast network for trading which connects the East, and West. Apart from trading, it was hypercritical in facilitating the travel of monks and the transmission of manuscripts and Buddhist relics. The Silk Road Route (Northern), Indo-European chariot peoples have penetrated as far as the borders of China. The area of the Silk Road, which is mainly arid today, was a succession of robust and thriving Indo-Greek Kingdoms. The reason this is more significant than the Sea route is that the great capitals of China were in the north, closer to the Silk Road. A Chinese silk dragon coat has been recovered from the grave of a chieftain buried in France in c.600 BCE. Furthermore, Chinese records recount that one emperor worshipped golden Buddha statues in c.200 BCE, far earlier than any statues that we actually have. Correspondingly, the earliest Buddhist temples we have from China were along the Silk route and near it in China. Thus, the Silk Route symbolizes overland connectivity and cultural blending across Asia and Europe, the Sea Route reflects maritime expansion, global trade, and imperial ambition. Both routes were instrumental in shaping the ancient and medieval world, influencing global history in profound ways. Their legacy continues in modern trade and international relations, exemplified by contemporary initiatives like China's Belt and Road Initiative.

Language Interactions

In ancient times, when Indian Buddhist monks travelled to China to stimulate Buddhism, learning the Chinese language was taken initiative during the first to seventh centuries CE. The functions and translations of the language from Sanskrit to Chinese vice-versa employed several techniques and were dependent on collaboration with local scholars and interpreters. Buddhist monks associated with Chinese Buddhist monks or literati who had sound knowledge of Sanskrit or prakit language. These made up a translation team with the Chinese Buddhist monks whilst Indian Buddhist monks explained the meaning of the terminology and the Chinese collaborator rendering it into proper literacy. Ancient Indian Buddhist monks relied on interpreters and these interpreters usually had a notion about the languages as such Sanskrit or Pāli and Chinese. Those who were proficient in these languages were also from the central Asian monks as well as laypersons demonstrated as linguistic bridges. Many Indian Buddhist monks spent many years in China, especially for the setup of the monastic institution where gradually they picked up spoken and written Chinese language. In China, it was the custom to know the language before the interaction with patrons, emperors, and lay followers. Thus, Indian Buddhist monks actively studied Chinese language as well as the Confucian classics to learn about the customs and the easier way to communicate Buddhist ideas. And also, Indian Buddhist monks perhaps learned the language from the local monks to grasp Chinese Characters and grammar. Consequently, success in transmitting Buddhism depended heavenly on their ability to communicate with Chinese monks and adapt Buddhist teachings to local language and culture.

Notable Indian Buddhist Scholars

Many prominent Indian Buddhist monks played critical roles in translating Buddhist texts into Chinese language as well as the monumental compilation of Buddhist scriptures. This underwent extensive translation efforts for over several centuries. It approximated under the range of 1400 texts during the early periods of Buddhist transmission. The very early translation efforts started during the Han dynasty 漢朝 (206BCE-220CE). A notable scholar played an important role in cultural exchange between India and China. They became highly influential figures in Chinese history.

Kāśyapa Mātaṇga (?-73CE) and Dharmaratna (?-?)

He was also known by different names such as Jia Yemoteng 迦葉摩騰 or Jia Shemoteng 迦攝摩騰, Zhu Yemoteng 竺葉摩騰 Zhu Shemoteng 竺攝摩騰. He was not only respected as a translator but also as a spiritual pioneer who helped bridge between Indian and Chinese religious thoughts. Kāśyapa Mātaṇga and Dharmaratna Zhu Fālán 竺法蘭, these both Indian Buddhist monks travelled from India to China in 67 CE. on the request of an invitation by the Emperor Ming 明帝(Han dynasty 汉朝) at luòyáng 洛阳 . Traditionally, they were the first transmission of Buddhism in China. These two monks had translated the manuscript Sutra in Forty-two Sections Si shi er zhang jing 四十二章經. Their translation work helped lay the groundwork for the spread of Mahāyāna school of Buddhism in East Asia. And also, the White Horse Temple Báimǎ Sì 白马寺 in luòyáng were considered the first Buddhist temple in China. According to the Iwanami dictionary , the name given Dharmaratna and Lancaster's Catalogue mentioned Dharmarakṣa, abbreviated as falan 法蘭 (竺法蘭), said to be tonsured at a young age and to have quickly become deeply versed on Buddhist literature. He had translated the si shi er zhang jing 四十二章經, the Buddha-carita-saṃgrāha (Sutra of the Collection of the Past Activities of the Buddha) Fo ben xing ji jing 佛本行集經. Simultaneously, Kāśyapa Mātaṇga and Dharmaratna had done the translation texts in China

particularly at luòyáng which were lost in later centuries and only the sutra of the forty two sections remained today. And some of other original Buddhist scriptures were lost such as the Sutra of Dharmic-Sea Repertory 法海藏經, Sutra of the Buddha's Deeds in His Reincarnations 佛本行經, Sutra of Terminating Knots in the Ten Holy Terras 十地斷結經, Sutra of the Buddha's Reincarnated Manifestations 佛本生經, and Compilation of the Divergent Versions of the Two Hundred and Sixty Precepts 二百六十戒合異.

Dharmaratna was also known as Zhu Fālán竺法蘭 and was active in the first century CE during the Eastern Han dynasty in China. He was an Indian Buddhist monk and played a foundational role in the introduction of Buddhism in China, along with Kāśyapa Mātaṅga. He was honored as one of the pioneers of Chinese Buddhism. Along with Kāśyapa Mātaṅga, he helped plant the roots of Buddhism to grow to become a major force in Chinese religion, philosophy, and culture.

Kumārajīva (344 CE-413CE)

In Chinese history, Kumārajīva Jiūmóluóshí 鸠摩罗什 was one of the most influential Buddhist monks and translators. His father Kumārāyana was Kashmiri and mother jīva, a princess of Karashahr. He was a child prodigy, raised in a Buddhist environment. He was born in Kucha and later went to India and mastered the Sanskrit texts. He had gained deep knowledge in both Buddhist philosophy and languages in India. In his early age, he studied first Hīnayāna Buddhism and later moved toward the Mahāyāna teachings. He was well known for his profound understanding of Buddhist philosophy and also he was fluent in Sanskrit and Chinese languages. The uniqueness in his translations was elegant, readable which had marked the lasting impact on Chinese Buddhism. He was brought to Chang' an (Modern Xi'an) by the order of the ruler Yao xing 姚興 (394CE–416CE) of the later Qin dynasty. He stayed at the building of the Cǎotáng Sì 草堂寺 temple (monastery) and translated various Buddhist texts. Kumārajīva's chief assistants in translation was Huiguan 慧觀, later died in 424 CE. Kumārajīva as an excellent translator of Buddhist scriptures, besides that he also had his own theoretical works particularly the Dhammapada, his translation activities in the Garden of Ease gave him a large number of students, which later, led a large team of scholars and monks to translate various Buddhist texts from Sanskrit to Chinese language. Later, the four chief disciples of Kumārajīva named Daosheng 道生 (the Indian Buddhajīva), Sengzhao 僧肇, Daorong 道融, and Sengrui 僧叡 became in China. He was noted for the number of his translations and commentaries. His translation works were identified in some of the eight hundred monasteries. His major translation work included Saddharmapuṇḍarīka Sūtra (Lotus Sutra) – 妙法蓮華經; Vimalakīrti Nirdeśa Sūtra – 維摩詰所說經; Aṣṭasāhasrikā Prajñāpāramitā Sūtra The Perfection of Wisdom in 8,000 Lines – 小品般若經; Amitābha Sūtra – 佛說阿彌陀經; Madhyamaka texts, especially works attributed to Nāgārjuna.

There was the famous term used "Tongue-unconsumed" shé bù làn 舌不爛, it was referred to Kumārajīva's tongue that after his body was cremated after his death, his tongue was said to have remained unconsumed by the flames. This was a miraculous scene as it symbolized the remarkable power and naturalness of his speech, teaching and translations of Buddhist scriptures. Thus, his tongue represented his ability to convey profound teachings accurately and eloquently.

Bodhidharma

Bodhidharma putidamo 菩提達磨 said to be a south Indian possibly Tamil monk. The original name was Bodhitara pútí dá mó 菩提多羅. He was the third son of a king in the Pallava dynasty in India. He had travelled to China around the fifth or sixth century CE (around 520CE) to propagate the essence of

Mahāyāna Buddhism. He emphasized the practice of Meditation i.e. dhyāna/ Chan with the help of ritual or textual sources. Bodhidharma went to Southern China on the request of the emperor Wu liang for the good merits of building temples and to support Buddhism over there. Therefore, Bodhidharma crossed the Yangze river 長江 from Nanjing 南京on his rush-leaf boat or the snapped-off reed Zhé lú 折蘆. This had given information that Bodhidharma came to China via sea route during the sixth century CE. When he arrived exactly at Guang dong 廣東 bringing (it is said) that sacred begging-bowl or the alms known as pātra bō duō 缽多 or bō duō luó 缽多羅. After meeting the emperor Wu of Liang dynasty, he went to loyang in Northern China of the emperor Wei of the northern dynasty. Thereafter, he went to shaolin monastery 少林寺, a hill on the sung shan 嵩山 where Bodhidharma setup his infra 少林寺. He sat with his face facing towards the wall for nine years in the Shaolin temple situated at Dēngfēng shì county 登封市, Henan Province. His silent meditation for nine years, received the title of wall gazing Brahman Bì guān póluómén 壁觀婆羅門 even though he was a akṣatriya. From there onwards, he was known as Damo 達 in China. And also, Bodhidharma was known by the name as Pierced-ear monks 穿耳僧 or the ear-pierced guest 穿耳客.

Bodhidharma was the 28th Patriarch as well as the founder of Chan school of thought Chánzōng 禪宗 in China. This school is based on Intuitional or Mysticism. The methods were to sit in dhyāna 坐禪, i.e. abstract meditation, fixed abstraction, contemplation. Normally, the methods of mysticism as found in sutra 1) dhyānas as tathāgata dhyāna; and 2) traditional dhyāna known to be as the intuitional method brought to China by him. This is called as Zǔshī chán 祖師禪 meaning "ancestors" or "patriarchs". This refers to meditation or meditative states. In the context of Chan or Zen Buddhism, it signifies a school of Buddhism that emphasizes direct experience and insight, often through meditation, rather than reliance on scriptures or rituals. The dhyāna 禪門 or the intuitional school personally propagated by Bodhidharma from mind to mind as an esoteric teachings.

Bodhidharma did not approve Dàzǔ Huìkě 大祖慧可 his successor at first but when Huike cut off his arm in appeal to be received as his disciple, and inherited his mantle and alm-bowl. When Bodhidharma accepted Dàzǔ Huìkě and Dàzǔ Huìkě became the successor of Bodhidharma. Later on it was passed on to Sengcan 僧璨, Daoxin 道信, Hongren 弘忍, Huinang 慧能, and Shenxiu 神秀. The sect was divided into two latter southern and northern sects. The Southern sect became prominent and spread into Nanyue 南嶽 succeeded by Mazu 馬祖 and Qingyuan青原 succeeded by Shitou 石頭. Later, during the circa 700 CE, these two schools were separated into two parts: the southern sect under the Hui-nang considered being the “orthodox Intuitional school” whereas the northern sect under the Shen-xiu were the “gradual” method of enlightenment.

After the death of Bodhidharma, his body was buried in a place known as Bear's ear mount 熊耳山 . The death anniversary of Bodhidharma is called Memorial Day Daruma-ki 達磨忌. On the fifth of October a ceremony is held in honor of Bodhidharma in China.

Dharmakṣema (385-433CE)

According to his biography in the Chū sānzàng jìjìí meaning collected Records Concerning the Tripitaka 出三藏記集, Dharmakṣema Tánmó-chèn 曇無讖 became a disciple of Dharmayaśas Dámó yē shē 達磨耶舍 at the age of six. Later, he studied with a master known as Baitou 白頭. The master Baitou had given him the copy of the Mahāyāna Mahāparinirvāṇa sutra.

Dharmakṣema converted this text into Mahāyāna doctrine. In India, Dharmakṣema in his childhood times, was skilled in spells and magic i.e. getting water from stones!. He enjoyed a period of patronage from an unnamed Indian king, but became intrigued when he started to lose favor, and when he was exposed, he

was forced to flee to Kucha. And from Kucha, he went to Guzheng (Guzang) 古箏, China. In 420 CE, Dharmakṣema worked under the patronage of Juqu Mengxun 沮渠蒙遜 (368–433CE) and translated a dozen Buddhist scriptures over several years. And Dharmakṣema realized that Mahāyāna Mahāparinirvāṇa sutra was not a complete text. So, he went back to India to find a complete version. Whilst he was there, his mother died. Due to this, he delayed back to Guzheng (Guzang) and on the way back to China, he found the further version of the Mahāyāna Mahāparinirvāṇa sutra at Khotan. Thus, he translated this text into a longer version which was known as the "Northern" version of the text. Although, he wanted again back to India to find out more portion of Mahāyāna Mahāparinirvāṇa sutra. However, he had been assassinated en route by the Jugu Mengxun' men. This was due to the fear that Dharmakṣema would fall into the hand of emperor's rival Emperor Taiwu 太武帝 (Tuoba Tao 拓拔燾) of the Northern Wei (423-452 CE) as Dharmakṣema's magical power could then use against Emperor Jugu.
In China, Dharmakṣema was known to be a prolific translator of the Buddhist scriptures. His translations were especially given the impact for the introduction of Mahāyāna and the concept of Tathāgatagarbha sutra to Chinese Buddhism. Some of the major texts which Dharmakṣema translated in 421 CE were Mahāparinirvāṇa Sutra 大般涅槃經- One of his most significant translations, ; Suvarṇaprabhāsa Sūtra Golden Light Sutra 金光明經 - An important Mahayana sutra; Bodhisattva Precepts Sutra (菩薩戒經) - A text on Bodhisattva precepts; Lalitavistara Sūtra 方廣大莊嚴經 - A text detailing the life of the Buddha; Vajra Prajñāpāramitā Sutra 金剛般若波羅蜜經 - An important Prajñāpāramitā text; Laṅkāvatāra Sutra 入楞伽經 – perhaps this translation was attributed to Guṇabhadra and some sources credit Dharmakṣema with an earlier translation; Śūraṅgama Samādhi Sutra (首楞嚴三昧經) - A Mahāyāna sutra on meditation; and Mahāmegha Sūtra 大方等無想經 - A Mahāyāna sutra.

Paramārtha (499-569 CE)

Paramārtha Zhēndì 真谛 or Bō luó mò tuó 波羅末陀 was the Indian Buddhist monk from Ujjain, India in 499CE. The original name was known as Kulanātha Jūluó nà tuó 拘羅那陀 in India. He is commonly referred to as 'Trepiṭaka Paramārtha Zhēndì sānzàng" 眞諦三藏. He was known as one of the four great translator in Chinese Buddhist History (Kumārajīva 鳩摩羅什, Xuan zang 玄奘, and Amoghavajra 不空). He was an influential Indian Buddhist monk, translator and scholar to introduce Yogācāra teachings and tathāgata garbha texts to China in 546CE. This was the period of the Liang dynasty. He was invited by the emperor Wu of liang (464-549CE) and later supported by the Chen dynasty (557-589 CE) after the decline of liang dynasty. Paramārtha had done the numerous translation works from Sanskrit to Chinese languages around 64 into 278 fascicles. The uniqueness of these doctrines were that he highlighted the traditional philosophical concept on "immaculate consciousness" amalavijñāna amoluoshi 阿摩羅識, "original awakening" benjue 本覺 and Buddha nature. Paramārtha had done the major translation texts and later added into Taishō tipiṭaka ("T" here stands for Taishō volume): Arthavighuṣṭa sūtra廣義法門經 T97; Vajracchedikā prajñāpāramitā 金剛般若波羅蜜經 T237; Four chapters of the Suvarṇabhāsôttama-sūtra 合部金光明經 T664; Wushangyi jing 無上依經 (Anuttarâśraya-sūtra?)T669; Saṃdhinirmocana-sūtra 解節經 T677; Lü ershier mingliao lun 律二十二明了論 T1461; Fo Apitan jing chujia xiang pin 佛阿毘曇經出家相品 T1482; Niepan jing ben you jin wu jie lun 涅槃經本有今無偈論 T1528; Yijiao jing lun 遺教經論 T1529; Abhidharmakośa-bhāṣya 阿毘達磨俱舍釋論 T1559; Jueding zang lun 決定藏論 T1584; Zhuanshi lun 轉識論 T1587; Triṃśikā (Mahāyāna vijñaptimātratāsiddhi) 大乘唯識論 T1589; Mahāyānasaṃgraha 攝大乘論 T1593; Mahāyānasaṃgrahabhāṣya 攝大乘論釋 T1595; Madhyântavibhāga 中邊分別論 T1599; Foxing lun 佛性論 T1610; Shiba kong lun 十八空論 T1616; San wuxing lun 三無性論 T1617; Xianshi lun 顯識論 T1618; Alaṃbanaparīkṣā 無相思塵論

T1619; Hastavālaprakaraṇa 解捲論 T1620; Rushi lun fan zhinan pin 如實論反質難品 T1633; Suixiang lun jie shiliu di yi 隨相論解十六諦義 T1641; Lokasthânâbhidharma-śāstra 立世阿毘曇論 T1644; Si di lun 四諦論 T1647; Ratnāvalī 寶行王正論 T1656; Dasheng qi xin lun 大乘起信論 T1666; Da zong di xuan wen ben lun 大宗地玄文本論 T1669; Samayabhedoparacanacakra 十八部論 T2032; Samayabhedoparacanacakra 部執異論 T2033; Posoupandou fashi zhuan ('Biography of the Dharma Master Vasubandhu') 婆藪槃豆法師傳 T2049; Sāṃkhyakārikā (and commentary) 金七十論 T2137.

Narendrayaśas (517-589 CE)

Narendrayaśas Nà lián tí yé shě 那連提耶舍, also perhaps known as "Trepiṭaka long ears Cháng'ěr Sānzàng 長耳三藏. He was from the Oḍḍiyāna 烏場國 in northern India, and before he came to China, he took a Buddhist pilgrimage around India as well as Sri lanka. He spent the time at Róurán 柔然 (existed from the mid-4th to the mid-6th centuries. It was controlled much of present-day Mongolia, northern China, and southern Siberia), but in 552 CE, Narendrayaśas moved to China when Róurán were annihilated by the Göktürks or turkic 突厥. In 556 CE, he arrived in Ye 鄴, where he worked at the Tian pingsi temple 天平寺 from 557-568 CE. Narendrayaśas again picked up the Buddhist dress and wore his monastic robe during the persecution of Buddhism in Northern Zhou. During the sui dynasty, Narendrayaśas was recalled to translation service from 582 CE to 585 CE., where he stayed and was a resident in Daxing shansi 大興善寺in Chang'an. Here, he became the most prominent translator and the translation of texts had been brought by Baoxian 寶暹 , Daosui 道邃, Sengtan 僧曇and others (these people left the northern Qi). Narendrayaśas was remembered as one the key Indian translators of early medieval Chinese Buddhism. One of the most important methods used by him was to link the gap between Indian and Chinese Buddhist traditions, fostering greater understanding of original sources. He contributed to the spread of Mahāyāna doctrines through thoughts and practice in China such as Chinese school of thought named Tian tai 天台 and Huayan 華嚴 by making Indian Mahāyānist philosophy accessible in China. In his translation work, he emphasized the Bodhisattva practices, ethics and meditation in respect to Mahāyāna texts. Narendrayaśas works ascribed in the Taishō named: Pitaputrasamāgama in the Ratnakūṭa 菩提見實會 T 310(16); Mahākaruṇāpuṇḍarīka-sūtra 大悲經 (T 380); Lianhua mian jing 蓮華面經 (T 386); [Mahāvaipulya-mahā]saṃnipāta-sūtra 大方等大集經 T 397 (four works collected); Sūryagarbha-vaipulya-sūtra 日藏分 T 397(14); Candragarbha-vaipulya-sūtra 月藏分 T 397(15); Tathāgataśrīsayama 須彌藏分 T 397(16); Shifang pusa pin 十方菩薩品 T 397(17); Bai foming jing 百佛名經 (T 444); Śrīgupta-sūtra 德護長者經 (T 545); Jiangu nü jing 堅固女經 (T 574); Samādhirāja[candrapradīpa-sūtra] 月燈三昧經 (T 639); Li zhuangyan sanmei jing 力莊嚴三昧經 (T 647); Pradīpadānīya-sūtra 施燈功德經 (T 702); Mañjuśrī-vikrīḍita-sūtra 大莊嚴法門經 (T 818); Mahāmegha-sūtra 大雲輪請雨經 (T 991); Abhidharmahṛdaya 阿毘曇心論經 (T 1551).

The above list is not exhaustive but included some of the important Indian Buddhist monks who travelled to China and significantly impacted the development and spread of Buddhism in the country. The contributions of Indian Buddhist monks ranged from introducing new schools of thought to translating significant documents, teachings, meditation techniques and practices.

Conclusion: A Lasting Cultural Bridge

In conclusion, the Buddhicization of Chinese culture presents a rich field of inquiry that encompasses a wide array of influences and interactions. From the introduction of Buddhism and philosophical thought to the integration of culinary practices and artistic expressions, the historical overview of this

phenomenon reveals the depth and breadth of cultural exchanges between India and China. As we delve deeper into this subject, it is crucial to recognize the dynamic nature of cultural interactions and the ongoing relevance of these exchanges in contemporary society. The enduring legacy of Buddhist influence on Chinese culture serves as a testament to the power of cross-cultural dialogue and the transformative potential of cultural exchange in shaping human experiences.

The Buddhicization of Chinese culture started journeys for Indian Buddhist monks to China indicate a prominent chapter by adopting the Indian Buddhist philosophical concepts reshaped the Chinese metaphysical thoughts, stimulated cross-cultural scholarship and artistic innovation and the foundation to start the stage for East Asian Buddhism included Korea, Japan and Vietnam.

The Indian Buddhist concepts like Buddha, Dharma, karma, rebirth, dukkha and nirvāṇa were the integrated into Chinese metaphysics as well has led to the development of New Chinese vocabulary to express abstract Indian concept. It also gave an impact to the Confucian and Daoist thoughts. And also the propagation of Chinese Buddhist schools like Chan (Zen) as rooted in Indian Dhyāna, Tian t'ai which is based on the Lotus sutra and Hua yan based on the Avatamsaka school and Pure land which is based on the western paradise. In case of art and architecture, statues of the Buddha influenced the Indian artistic styles initially in Gandhara and Mathura styles as well as the pagodas evolved from the Indian stupas such as the White Horse Temple (built in 68 CE) was the first Buddhist temple in China modeled on Indian monastic architecture.

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